Guitar Tablature
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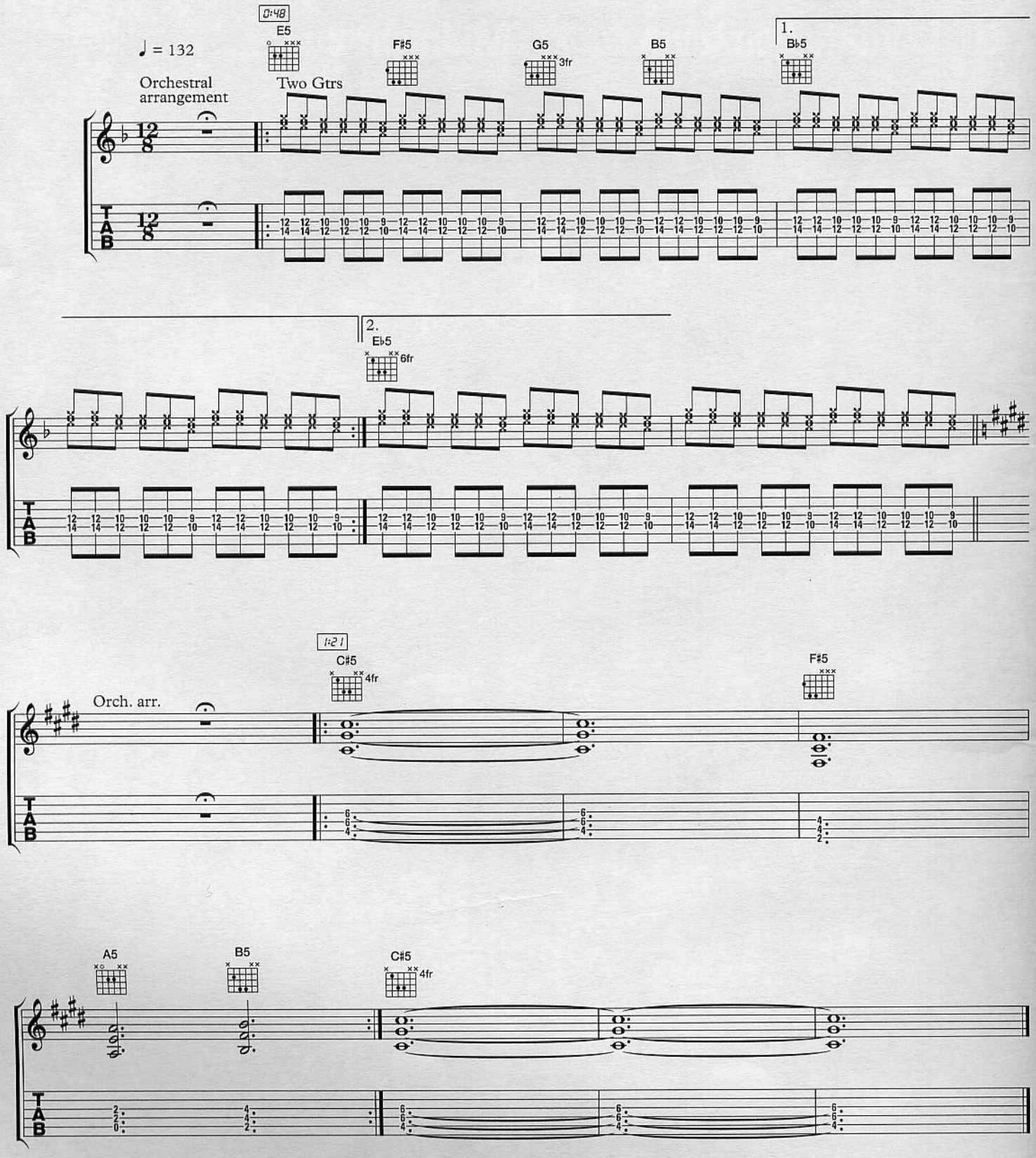
4 Deliberately Limited Preliminary Prelude Period In Z
5 Push 14 Falling Higher 21 Hey Lord!
26 Don't Spit On My Mind 33 Revelation 48 Time
54 I Can 59 A Handful Of Pain
66 Lavdate Dominvm 73 Midnight Sun

Deliberately Limited Preliminary Prelude Period In Z

Musik: Uli Kusch



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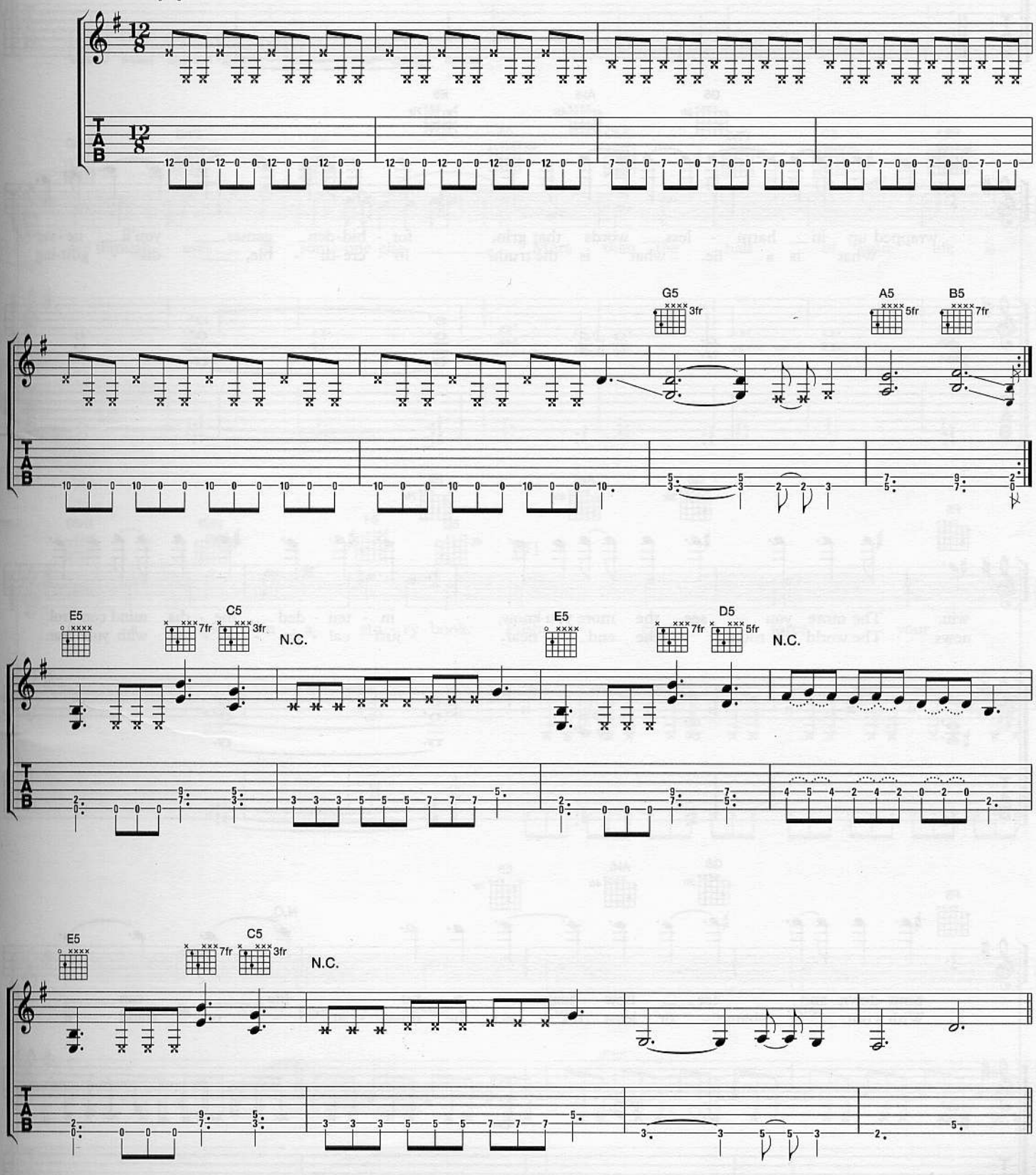
Push

Musik & Text: Uli Kusch
Text: Andreas Deris & Michael Weikath

Recording sounds one semitone flat

♩. = 208

[E]



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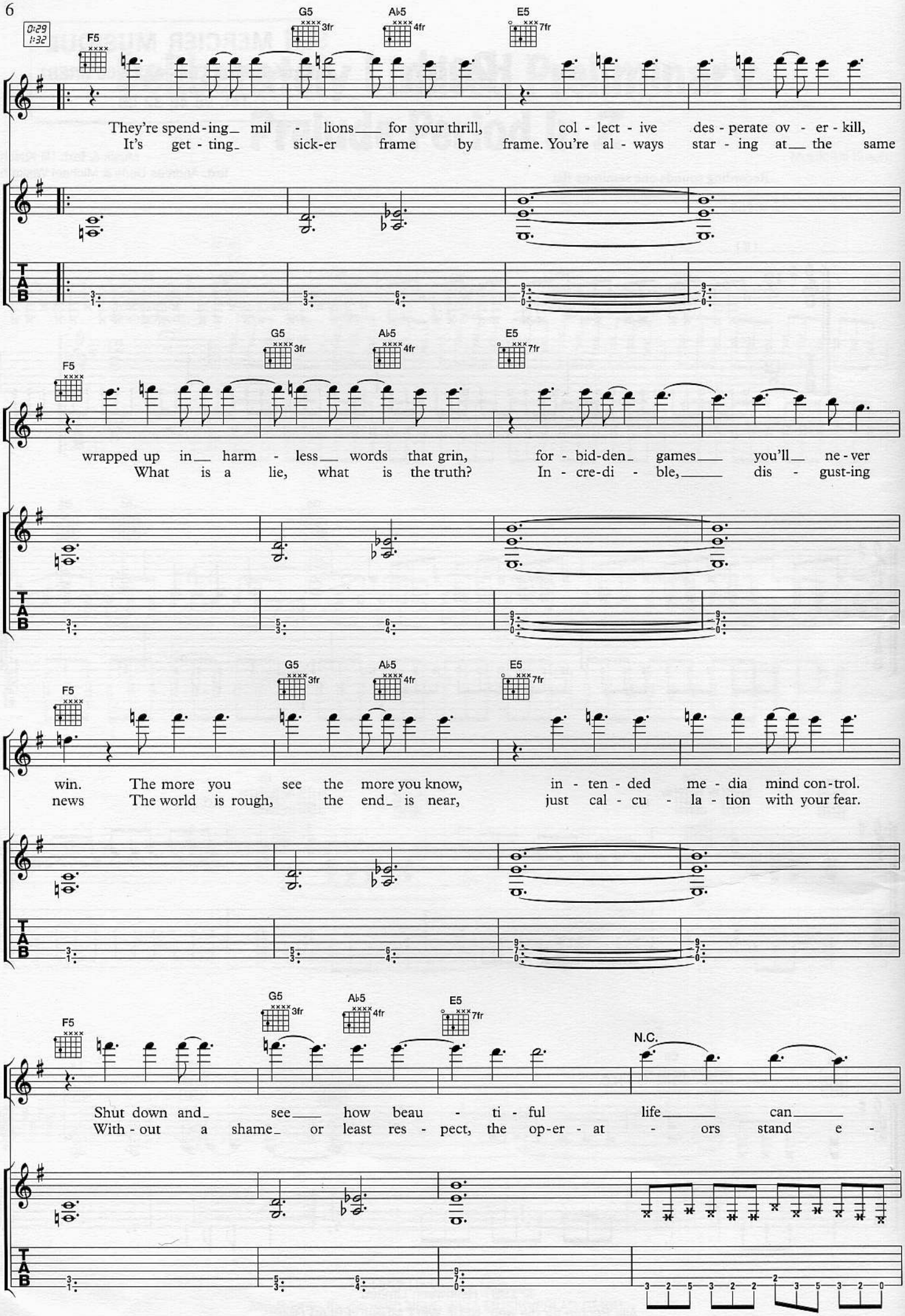
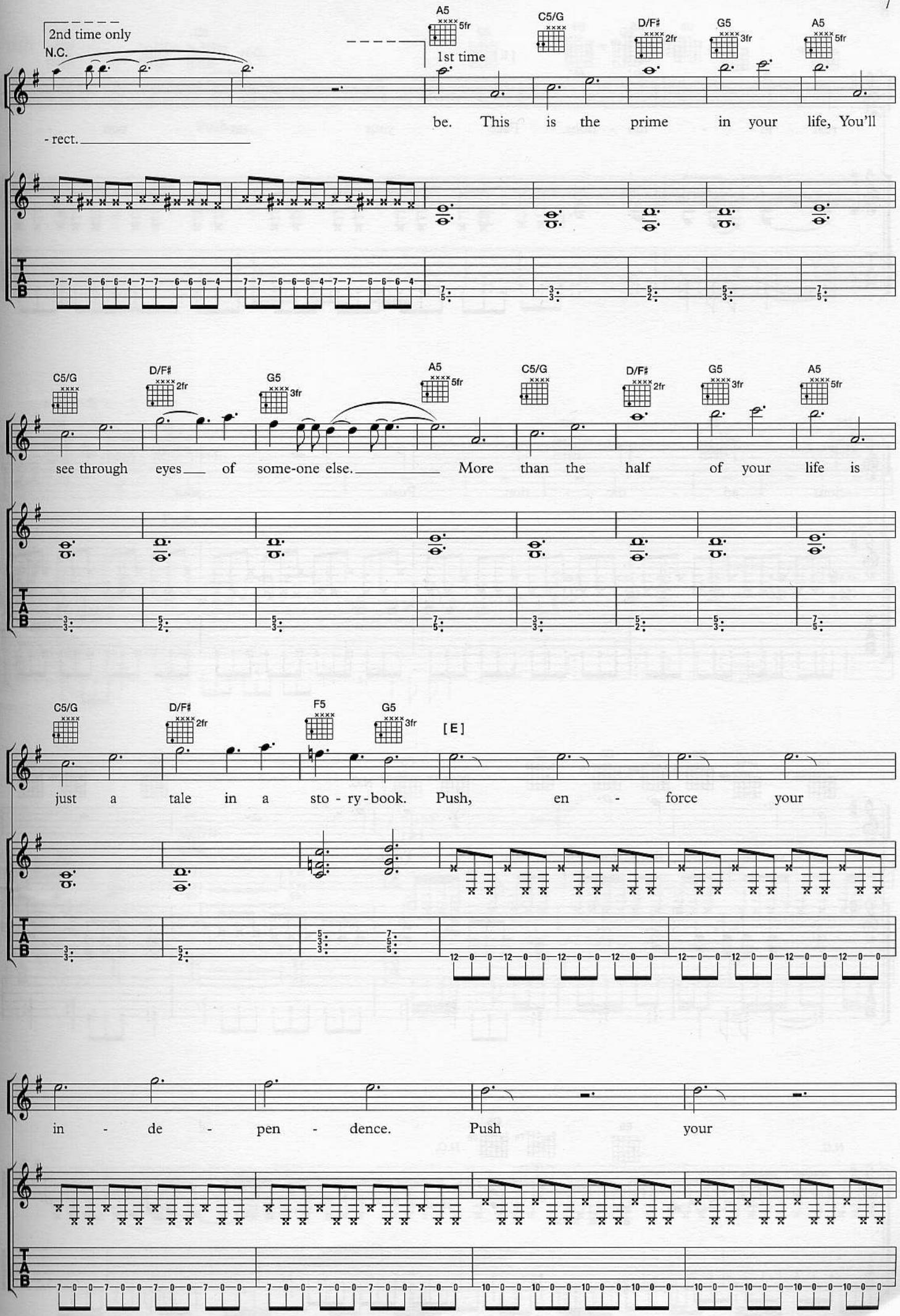
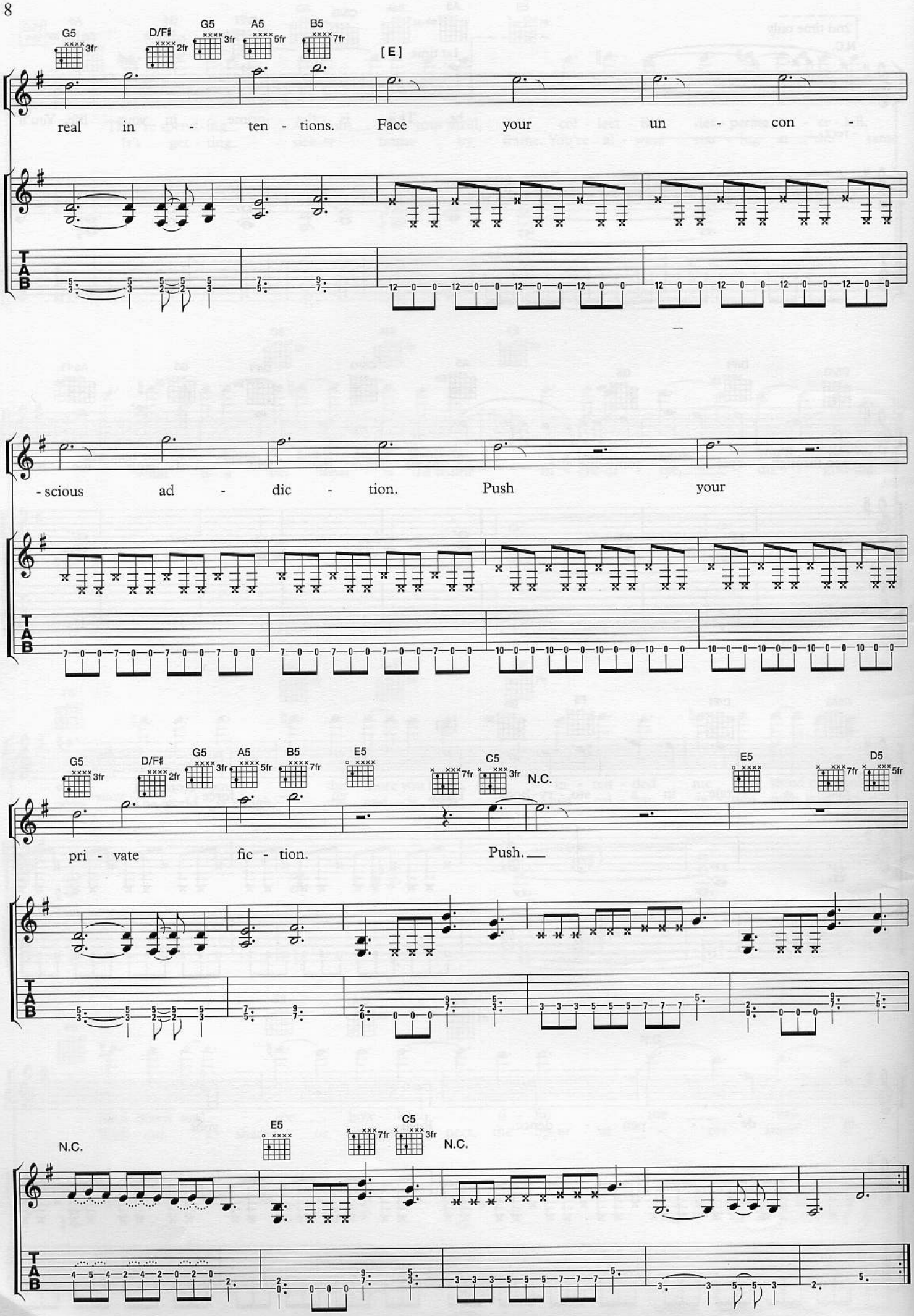
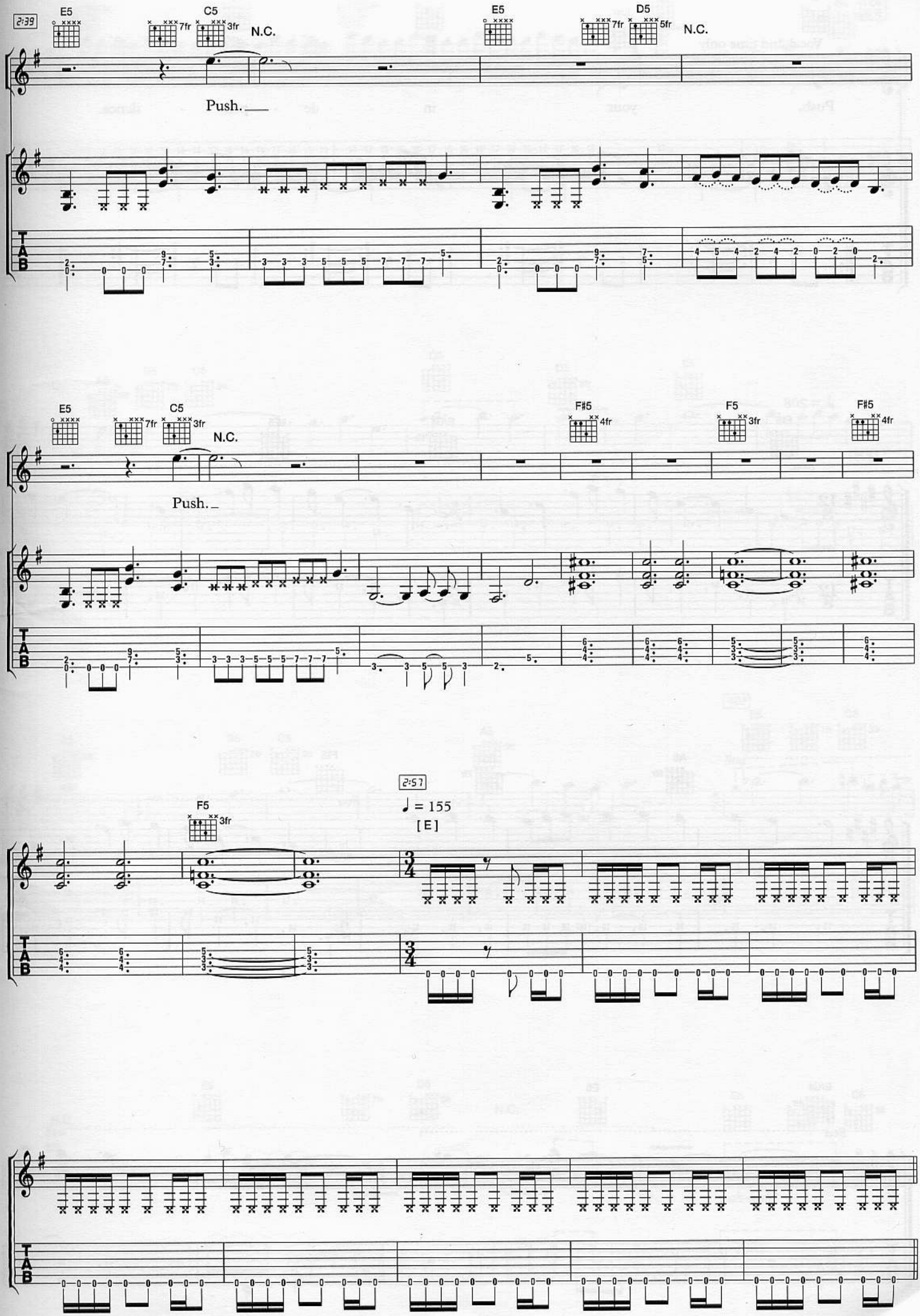
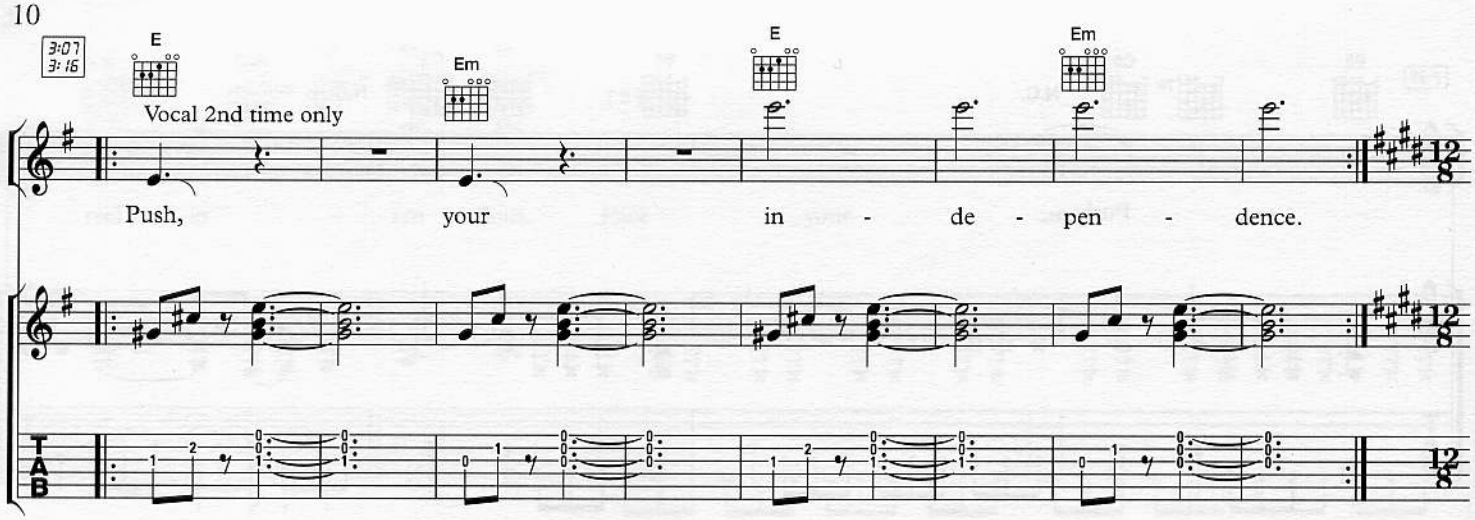
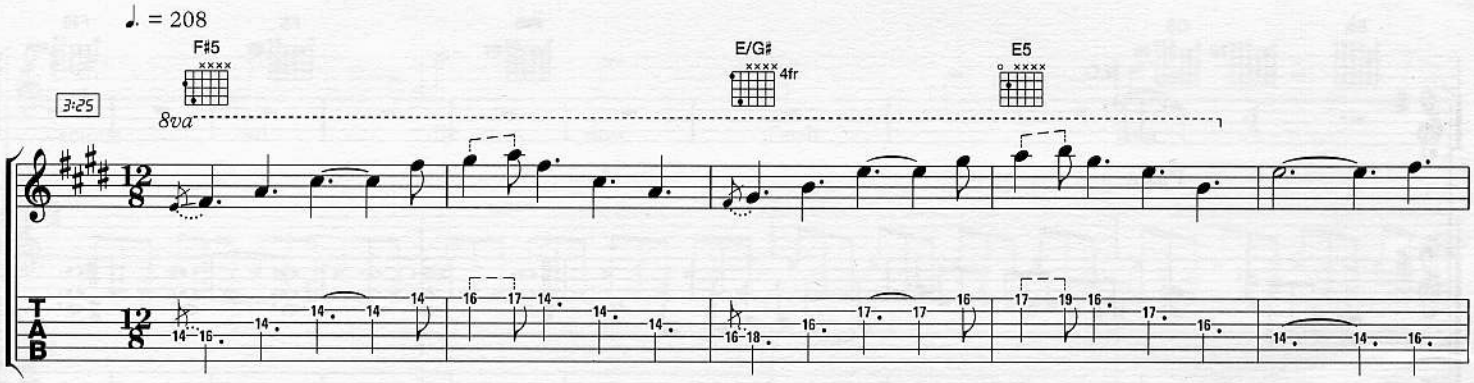

0:29
1:32
F5
G5 3fr
A♭5 4fr
E5 7fr
They're spend-ing_ mil - lions___ for your thrill, col - lect - ive des - perate ov - er - kill,
It's get - ting_ sick-er frame by frame. You're al - ways star - ing at___ the same
wrapped up in___ harm - less___ words that grin, for - bid-den_ games___ you'll___ ne - ver
What is a lie, what is the truth? In - cre-di - ble,_____ dis - gust-ing
win. The more you see the more you know, in - ten - ded me - dia mind con-trol.
news The world is rough, the end_ is near, just cal - cu - la - tion with your fear.
N.C.
Shut down and_ see___ how beau - ti - ful life_____ can_____
With - out a shame_ or least res - pect, the op-er - at - ors stand e -
T
A
B

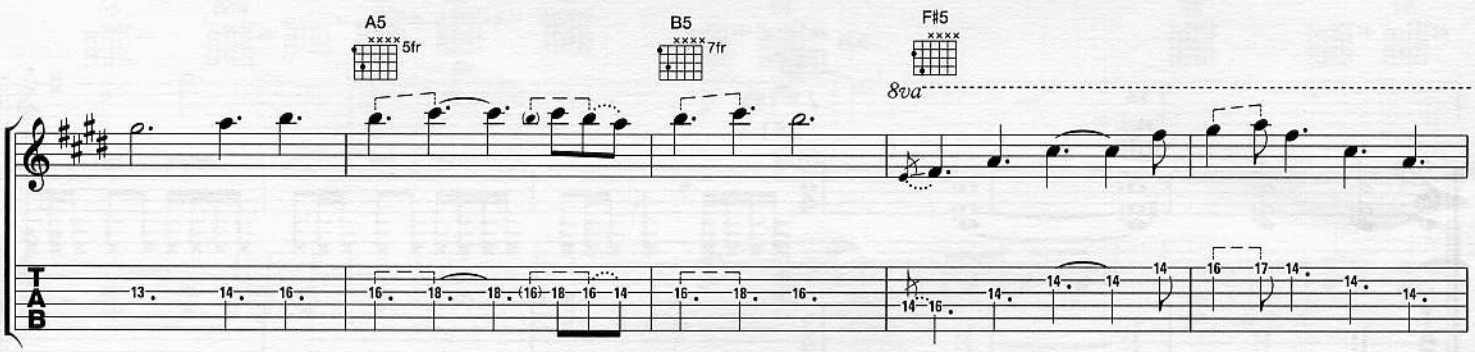

2nd time only
N.C.
1st time
A5 5fr
C5/G
D/F♯ 2fr
G5 3fr
A5 5fr
be. This is the prime in your life, You'll
- rect.
C5/G
D/F♯ 2fr
G5 3fr
A5 5fr
C5/G
D/F♯ 2fr
G5 3fr
A5 5fr
see through eyes of some-one else. More than the half of your life is
C5/G
D/F♯ 2fr
F5
G5 3fr
[E]
just a tale in a sto - ry - book. Push, en - force your
in - de - pen - dence. Push your
T
A
B

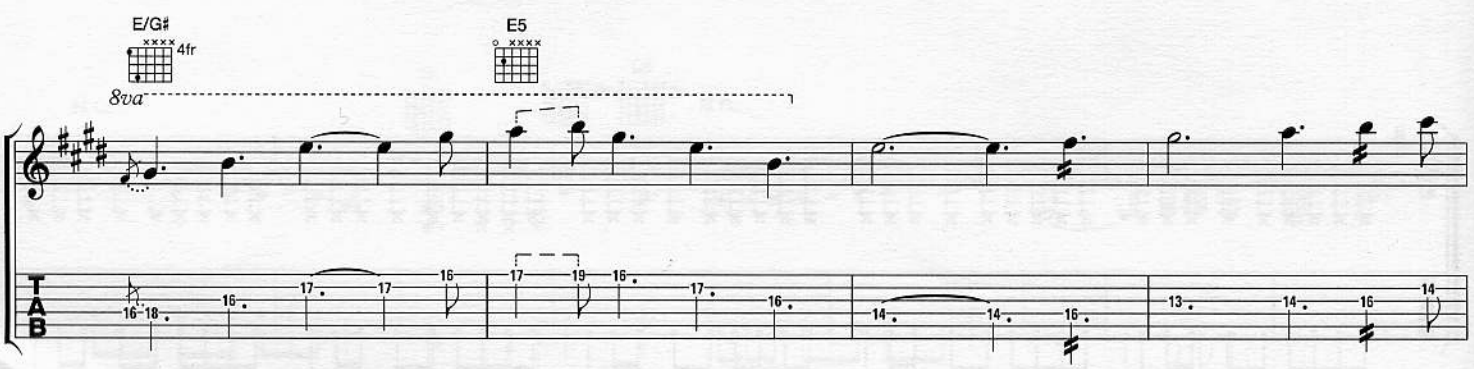

G5 3fr
D/F♯ 2fr
G5 3fr
A5 5fr
B5 7fr
[E]
real in - ten - tions. Face your un - con -
- scious ad - dic - tion. Push your
G5 3fr
D/F♯ 2fr
G5 3fr
A5 5fr
B5 7fr
E5
C5 7fr 3fr
N.C.
E5
D5 7fr 5fr
pri - vate fic - tion. Push.
N.C.
E5
C5 7fr 3fr
N.C.
TAB

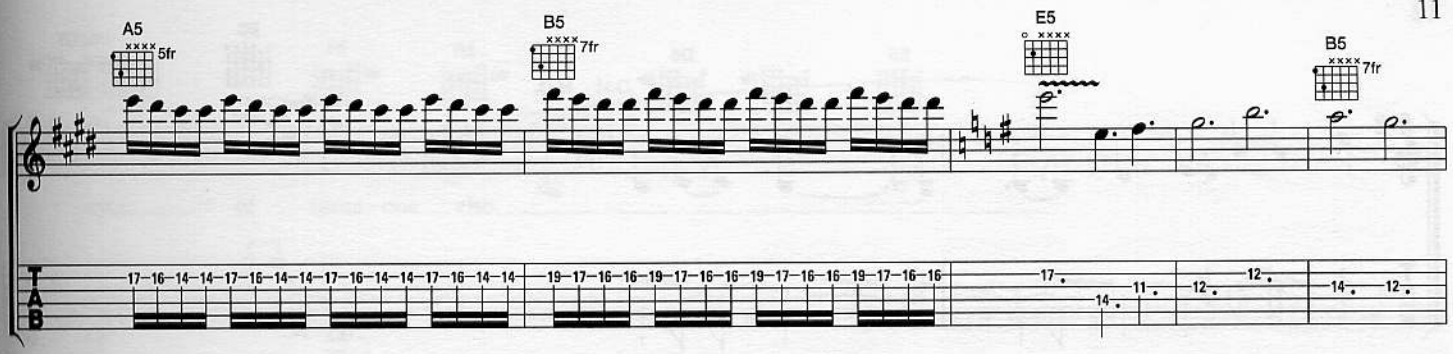

2:39
E5
C5
7fr
3fr
N.C.
E5
D5
7fr
5fr
N.C.
Push.
E5
C5
7fr
3fr
N.C.
F♯5
4fr
F5
3fr
F♯5
4fr
Push.
F5
3fr
2:57
♩ = 155
[E]
TAB

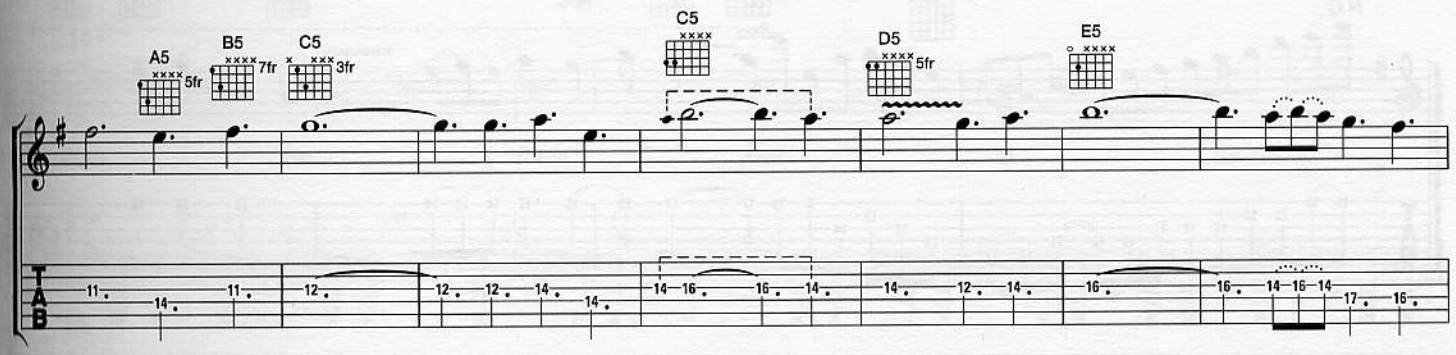

3:07
3:16
E
Em
E
Em
Vocal 2nd time only
Push, your in - de - pen - dence.
12/8

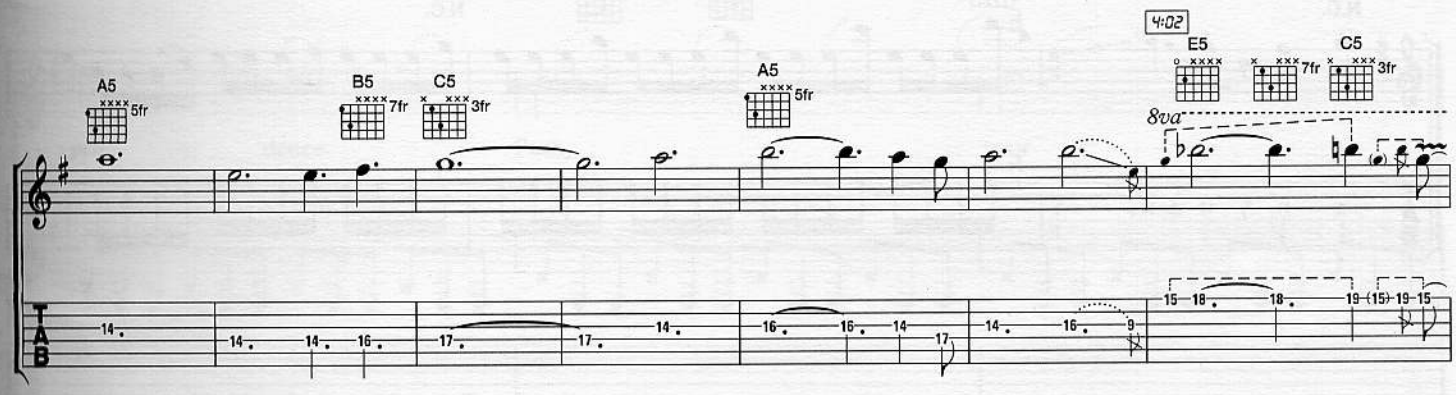

♩. = 208
F♯5
E/G♯
4fr
E5
3:25
8va
12/8

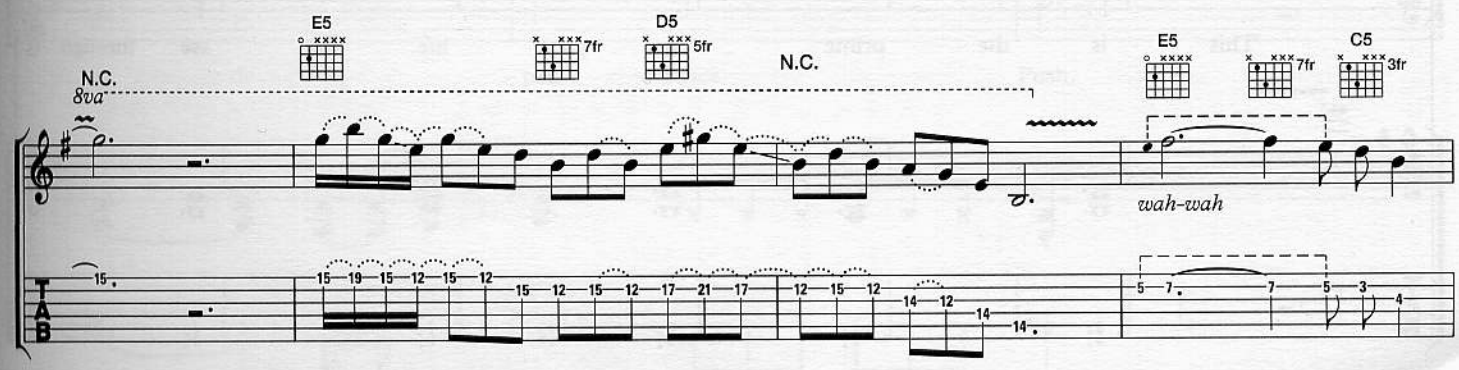

A5
5fr
B5
7fr
F♯5
8va

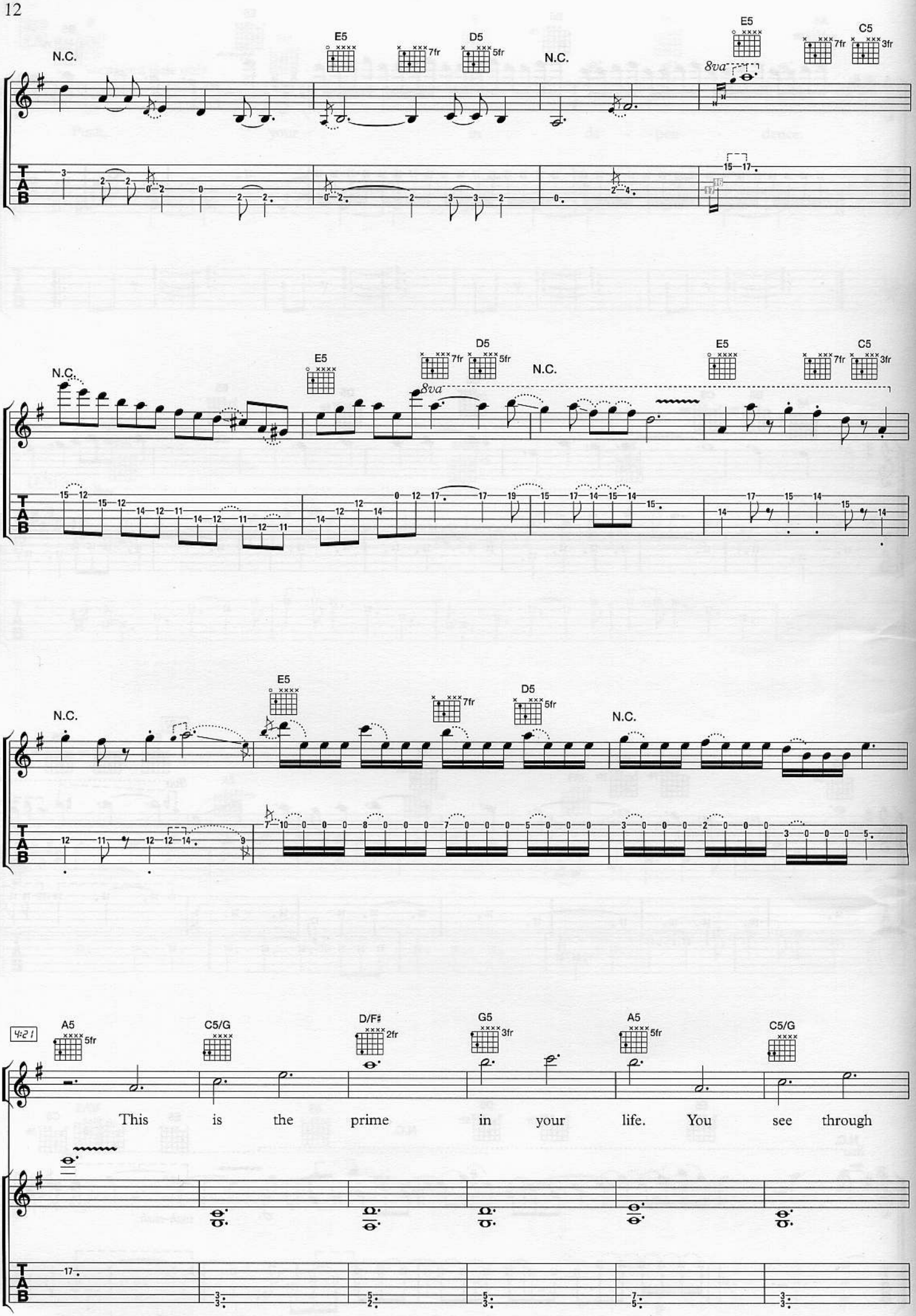

E/G♯
4fr
E5
8va

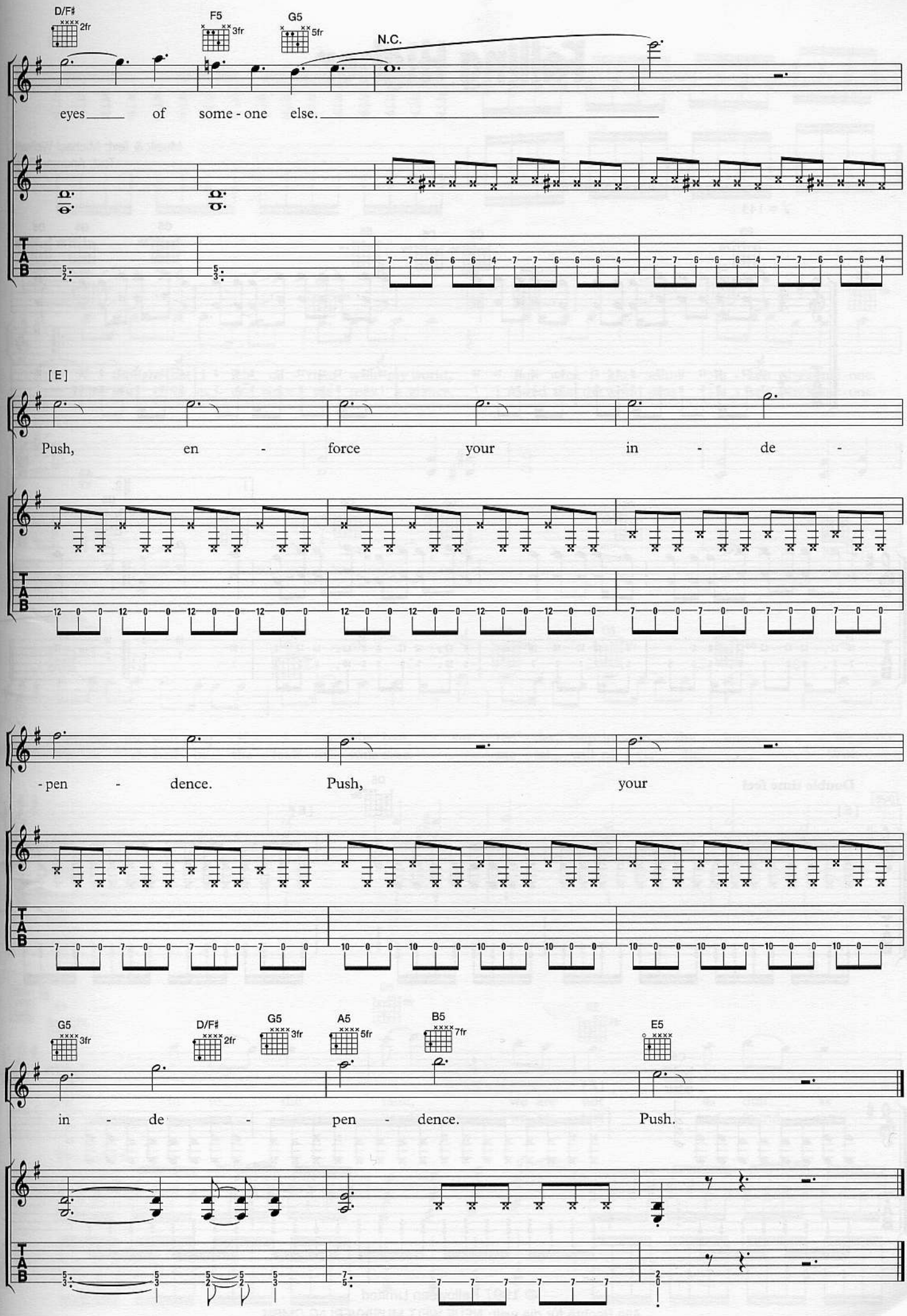

A5
5fr
B5
7fr
E5
B5
7fr


A5
5fr
B5
7fr
C5
3fr
C5
D5
5fr
E5


A5
5fr
B5
7fr
C5
3fr
A5
5fr
4:02
E5
7fr
C5
3fr
8va


E5
7fr
D5
5fr
N.C.
8va
N.C.
E5
7fr
C5
3fr
wah-wah


N.C.
E5
D5
7fr
5fr
8va
C5
3fr
TAB
A5
C5/G
D/F♯
2fr
G5
3fr
This is the prime in your life. You see through

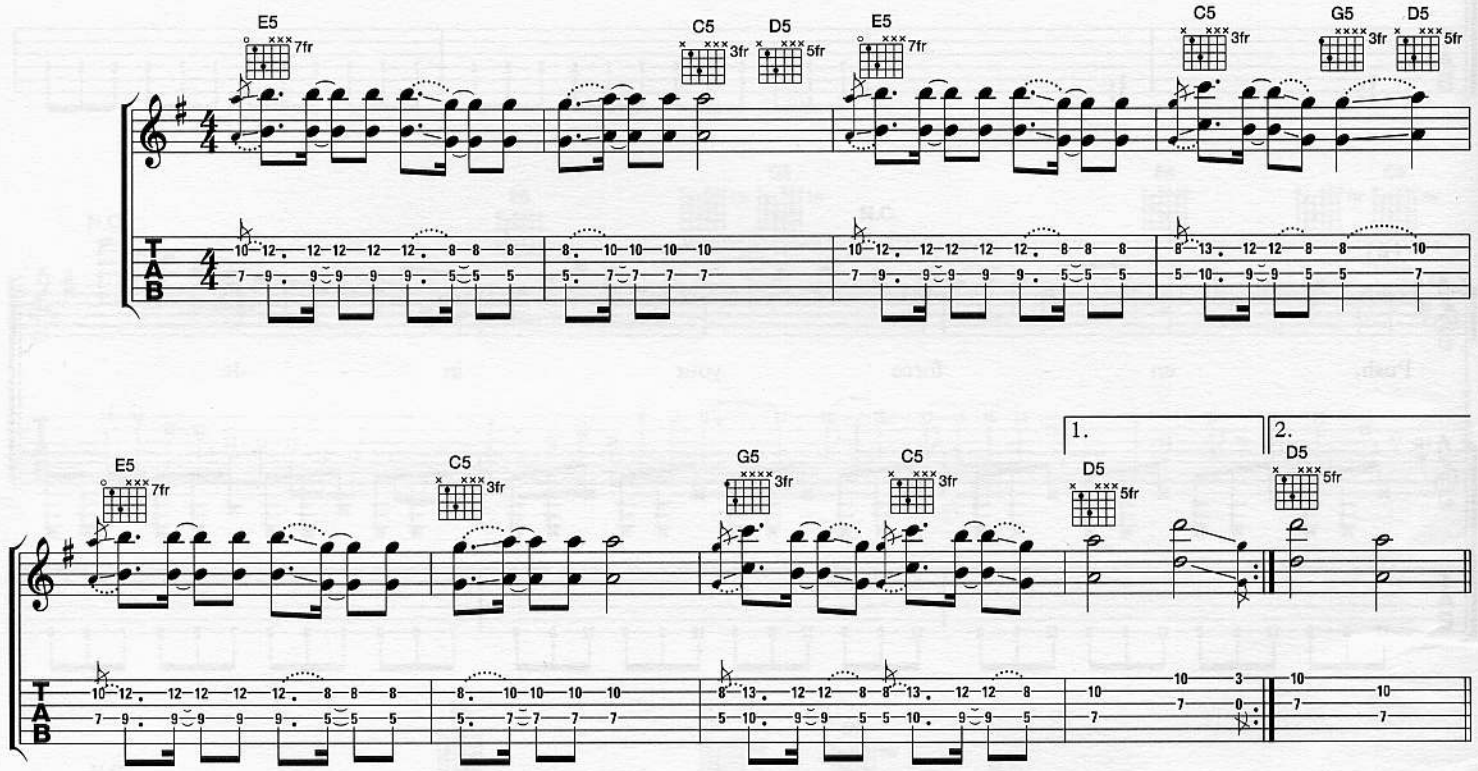

D/F♯ 2fr
F5 3fr
G5 5fr
N.C.
eyes of some - one else.
[E]
Push, en - force your in - de -
- pen - dence. Push, your
G5 3fr
D/F♯ 2fr
G5 3fr
A5 5fr
B5 7fr
E5
in - de - pen - dence. Push.
TAB

Falling Higher

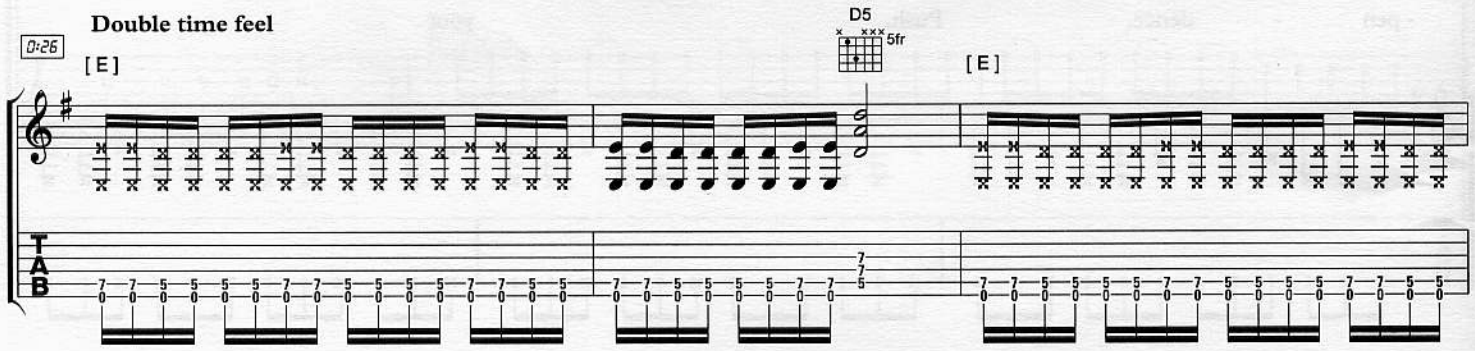
Musik & Text: Michael Weikath
Text: Andreas Deris

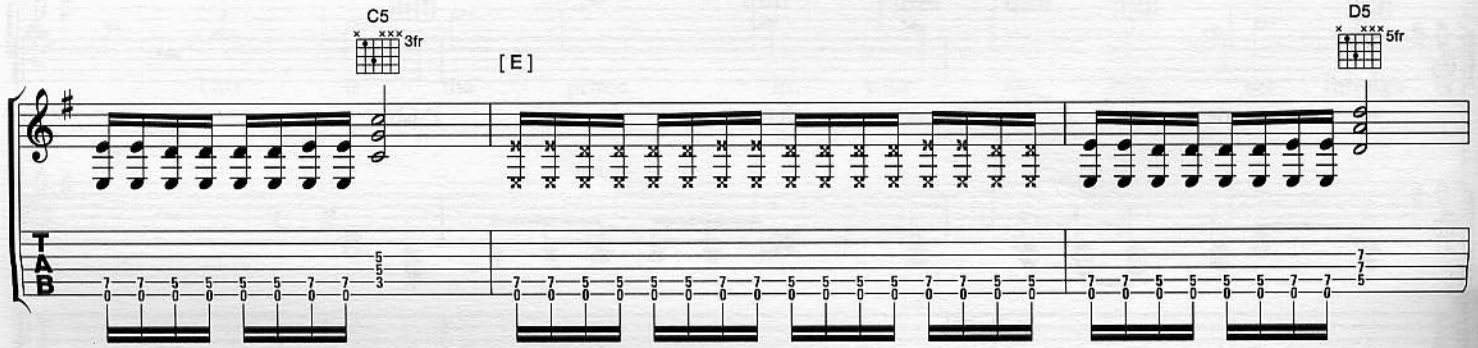
Recording sounds one semitone flat

♩ = 145



Double time feel





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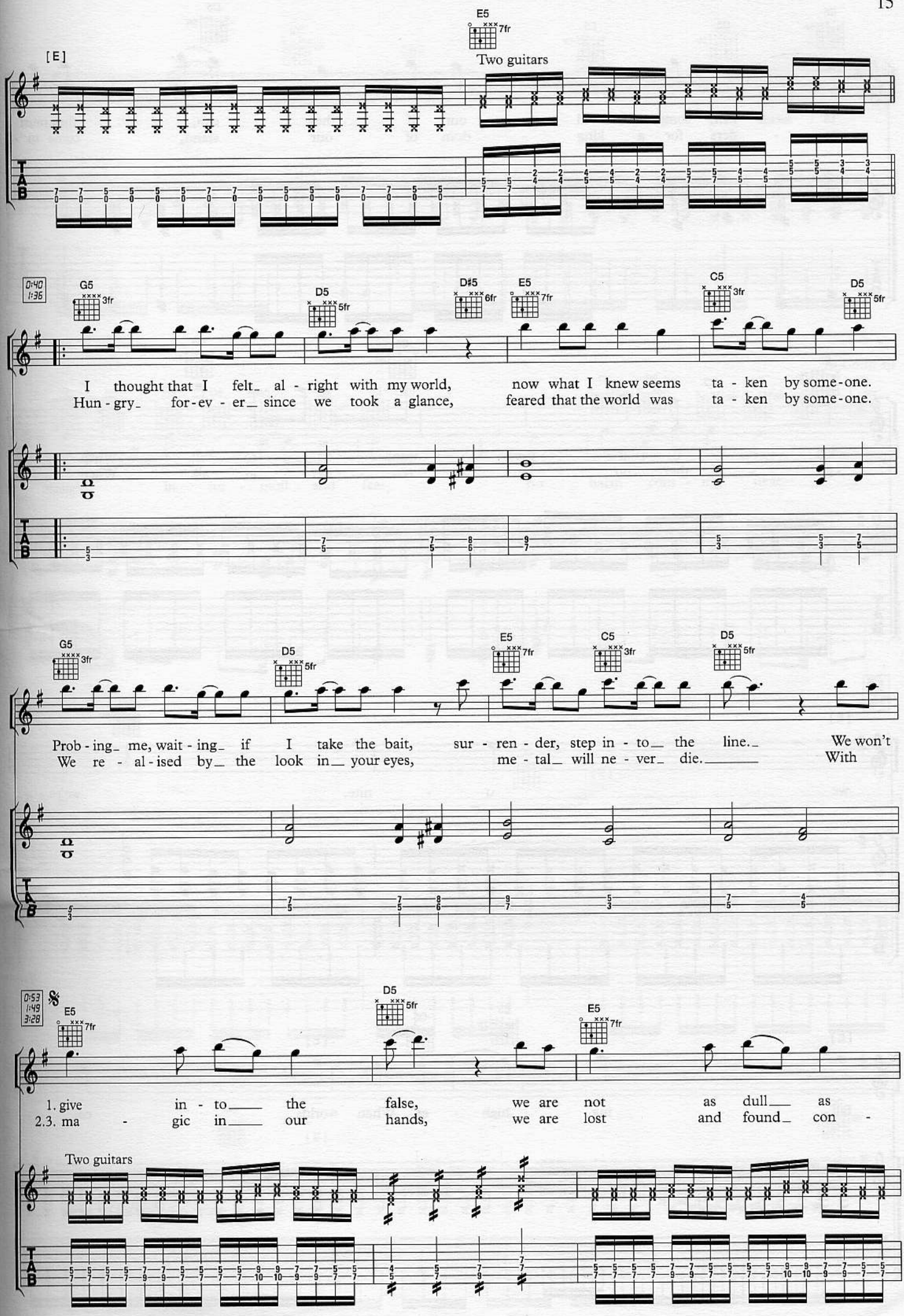
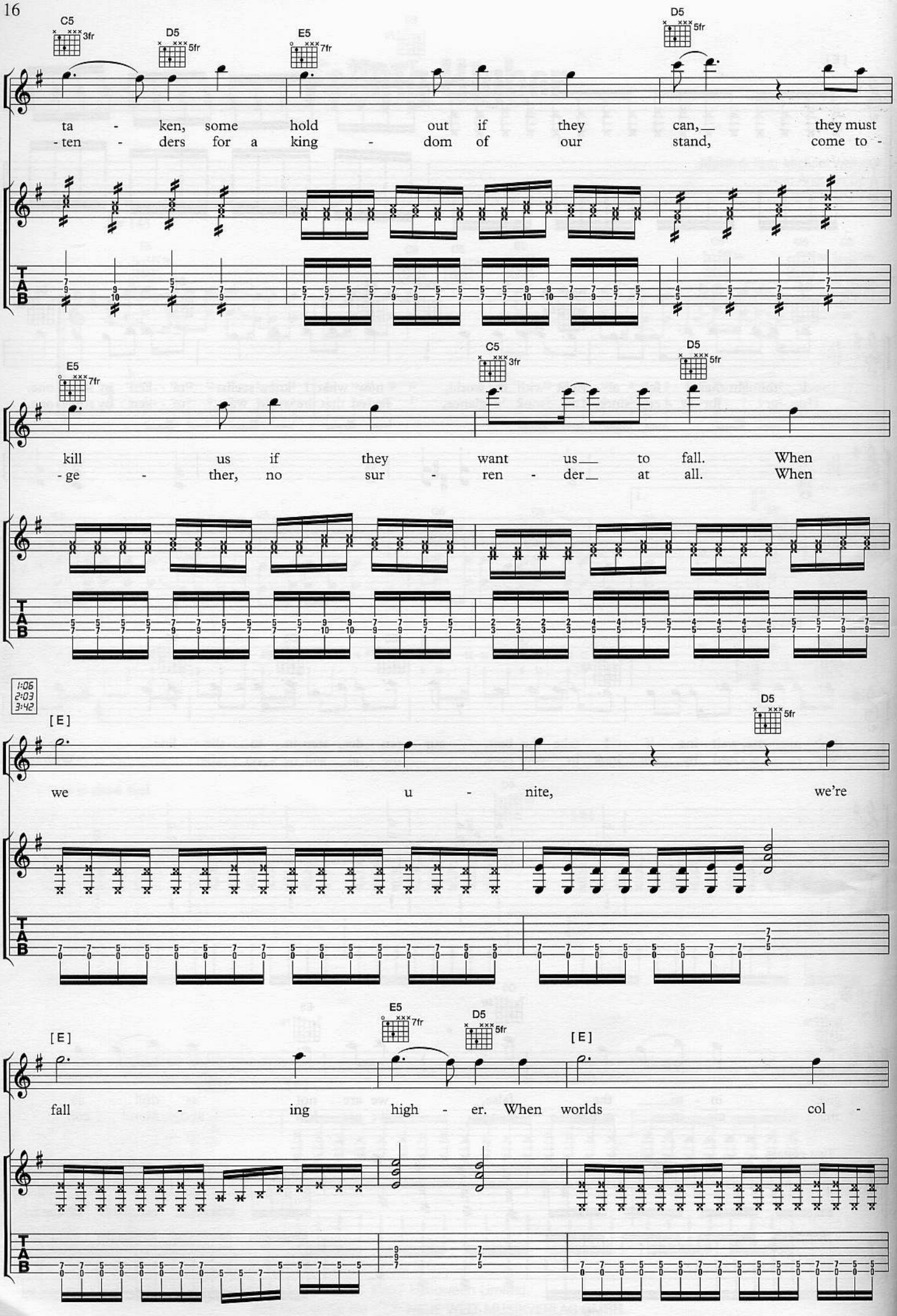
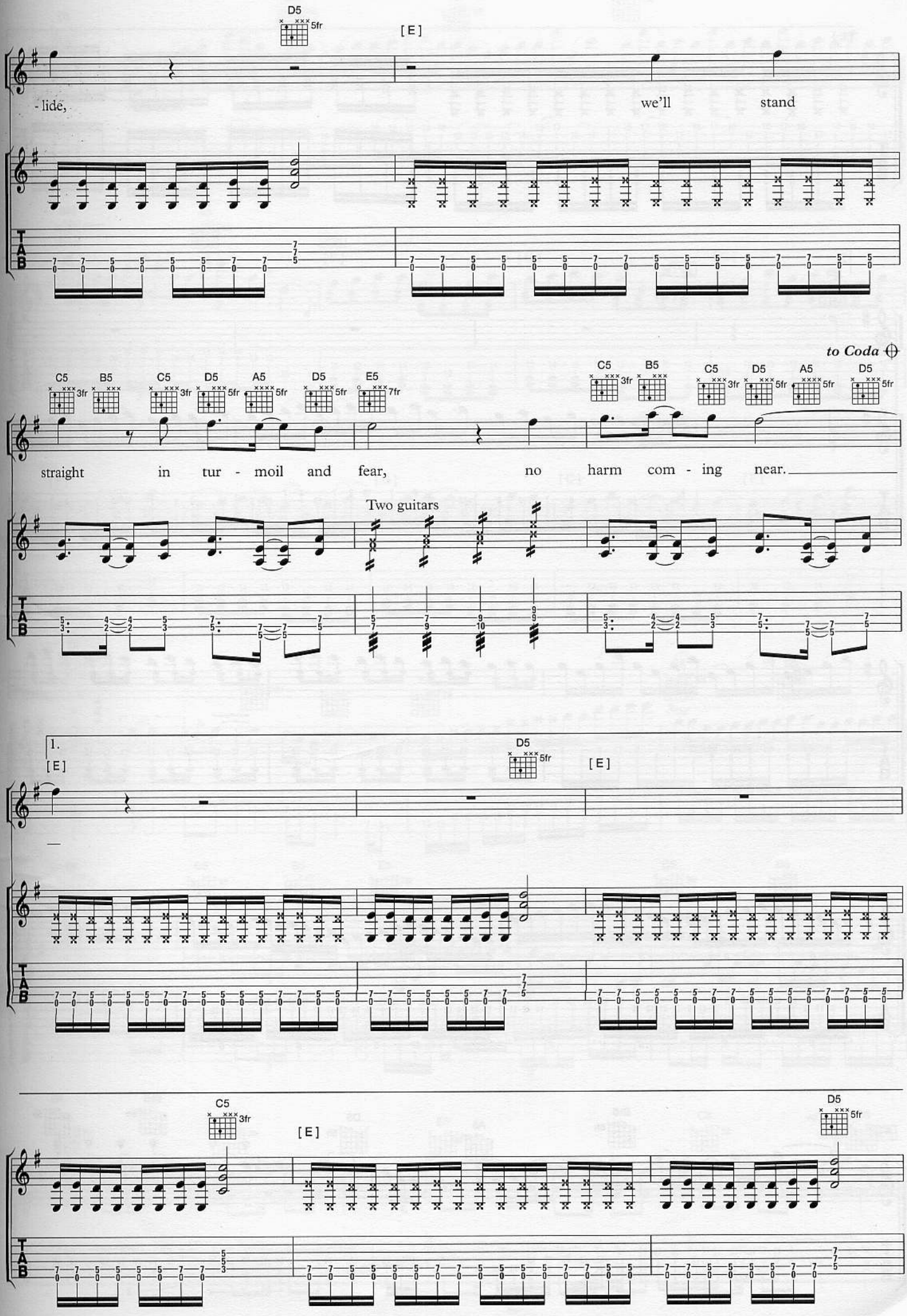
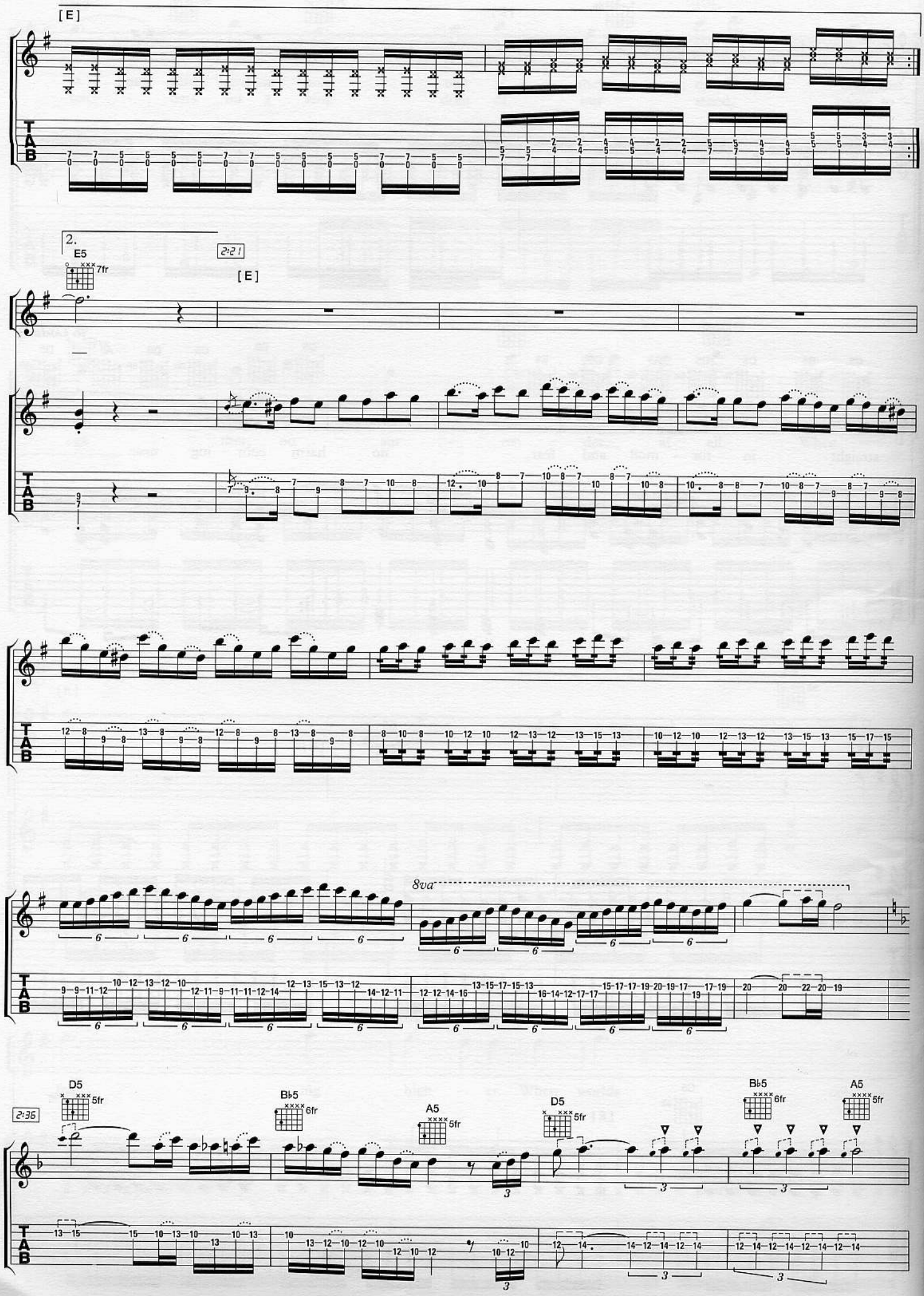
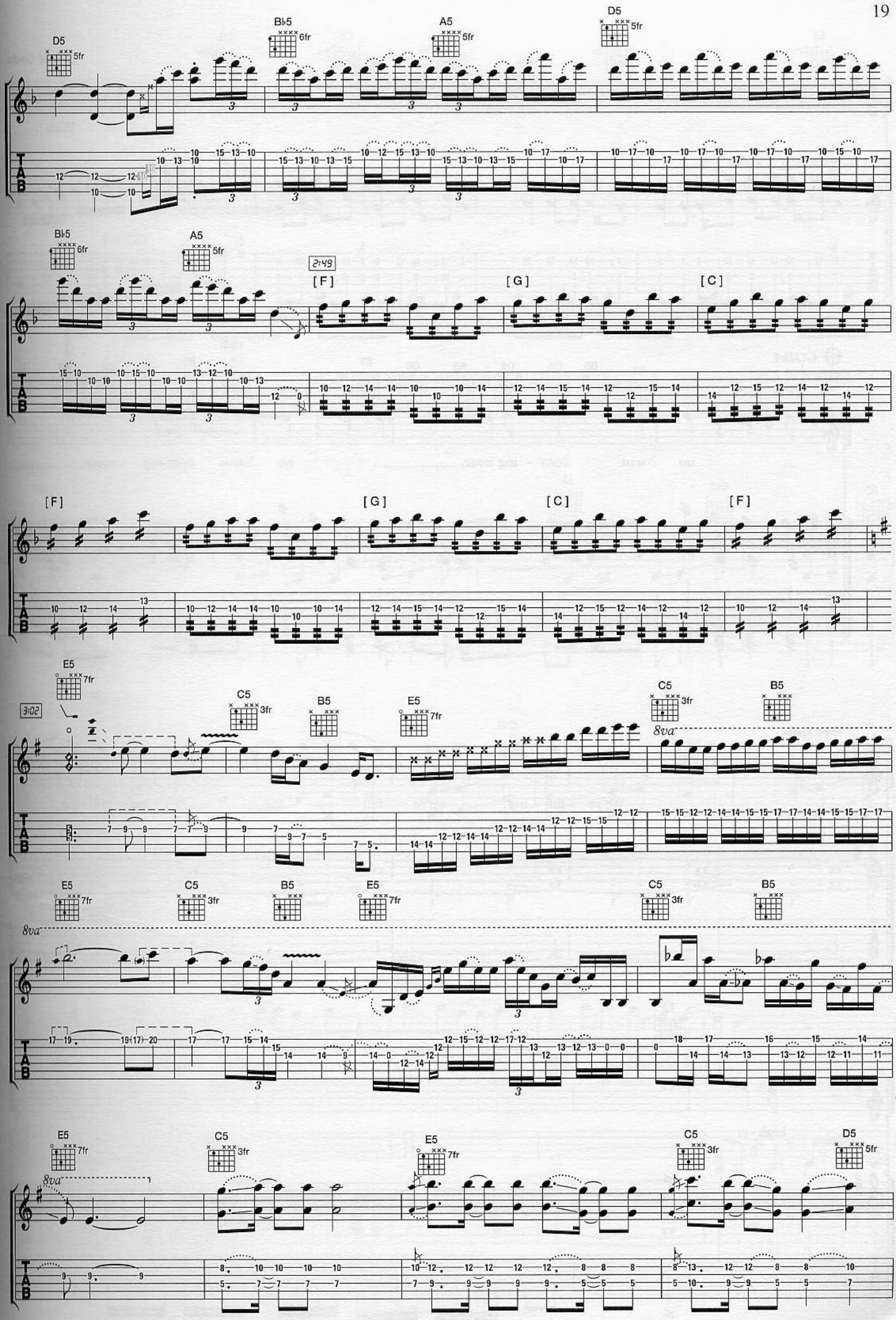
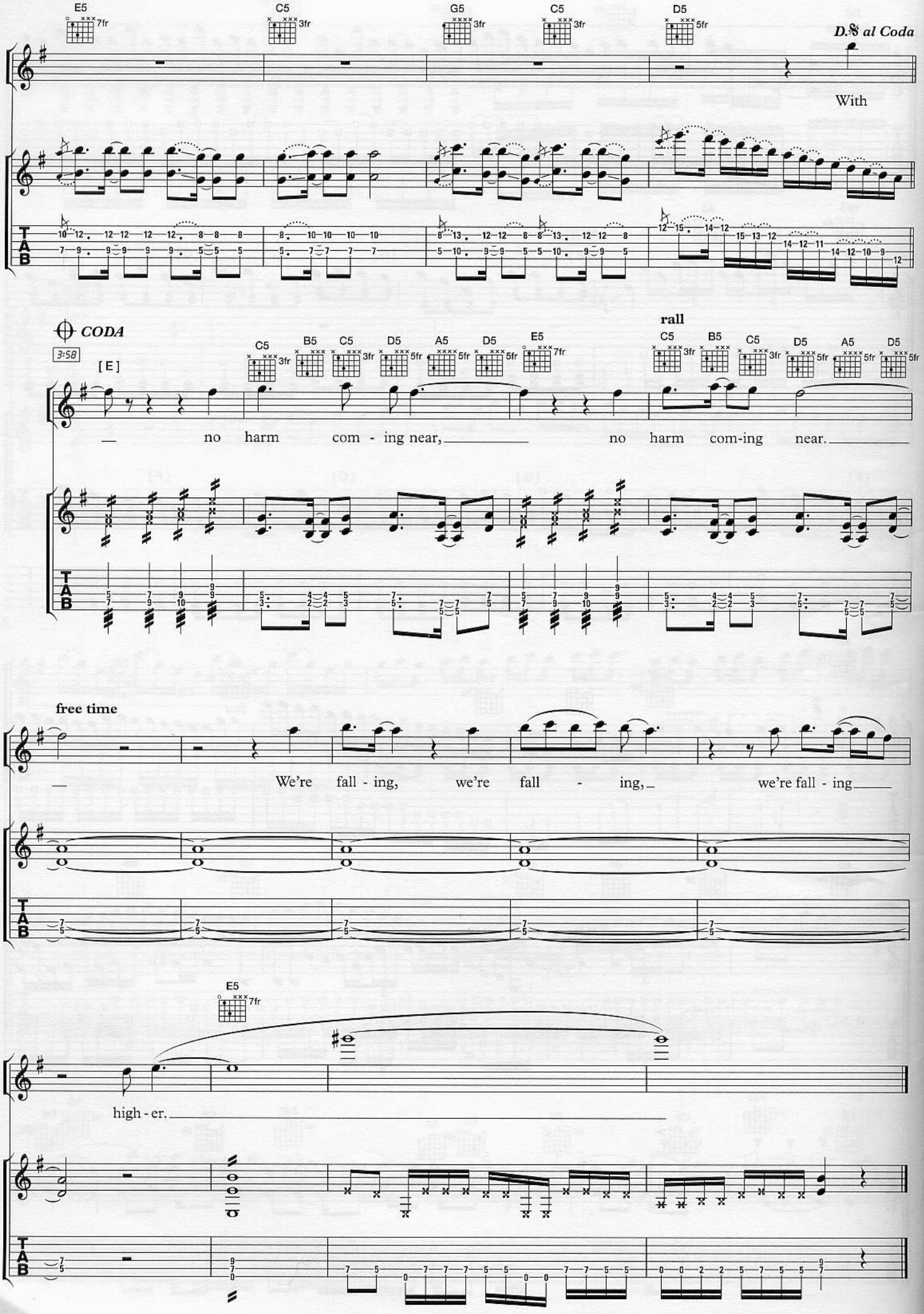

[E]
E5 7fr
Two guitars
0:40
1:36
G5 3fr
D5 5fr
D♯5 6fr
E5 7fr
C5 3fr
D5 5fr
I thought that I felt_ al - right with my world, now what I knew seems ta - ken by some-one.
Hun - gry_ for-ev - er_ since we took a glance, feared that the world was ta - ken by some-one.
G5 3fr
D5 5fr
E5 7fr
C5 3fr
D5 5fr
Prob - ing_ me, wait - ing_ if I take the bait, sur - ren - der, step in - to_ the line._ We won't
We re - al - ised by_ the look in_ your eyes, me - tal_ will ne - ver_ die._____ With
0:53
1:49
3:28
E5 7fr
D5 5fr
E5 7fr
1. give in - to_____ the false, we are not as dull___ as
2.3. ma - gic in_____ our hands, we are lost and found_ con -
Two guitars


C5 3fr
D5 5fr
E5 7fr
D5 5fr
ta - ken, some hold out if they can, they must
- ten - ders for a king - dom of our stand, come to -
E5 7fr
C5 3fr
D5 5fr
kill us if they want us to fall. When
- ge - ther, no sur - ren - der at all. When
1:06
2:03
3:42
[E]
D5 5fr
we u - nite, we're
[E]
E5 7fr
D5 5fr
[E]
fall - ing high - er. When worlds col -
T
A
B


D5
5fr
[E]
- lide,
we'll stand
to Coda
C5 3fr
B5
C5 3fr
D5 5fr
A5 5fr
D5 5fr
E5 7fr
C5 3fr
B5
C5 3fr
D5 5fr
A5 5fr
D5 5fr
straight in tur - moil and fear, no harm com - ing near.
Two guitars
1.
[E]
D5 5fr
[E]
C5 3fr
[E]
D5 5fr
TAB


[E]
2.
E5
7fr
2:21
[E]
8va
D5
5fr
2:36
B♭5
6fr
A5
5fr
D5
5fr
B♭5
6fr
A5
5fr


D5
B♭5
A5
D5
2:49
[F]
[G]
[C]
[F]
[G]
[C]
[F]
3:02
E5
C5
B5
8va


E5 7fr
C5 3fr
G5 3fr
C5 3fr
D5 5fr
D.S. al Coda
With
CODA
3:58
[E]
C5 3fr
B5
C5 3fr
D5 5fr
A5 5fr
D5 5fr
E5 7fr
rall
C5 3fr
B5
C5 3fr
D5 5fr
A5 5fr
D5 5fr
— no harm com - ing near, — no harm com-ing near. —
free time
— We're fall - ing, we're fall - ing, we're fall - ing —
E5 7fr
high - er. —
T
A
B

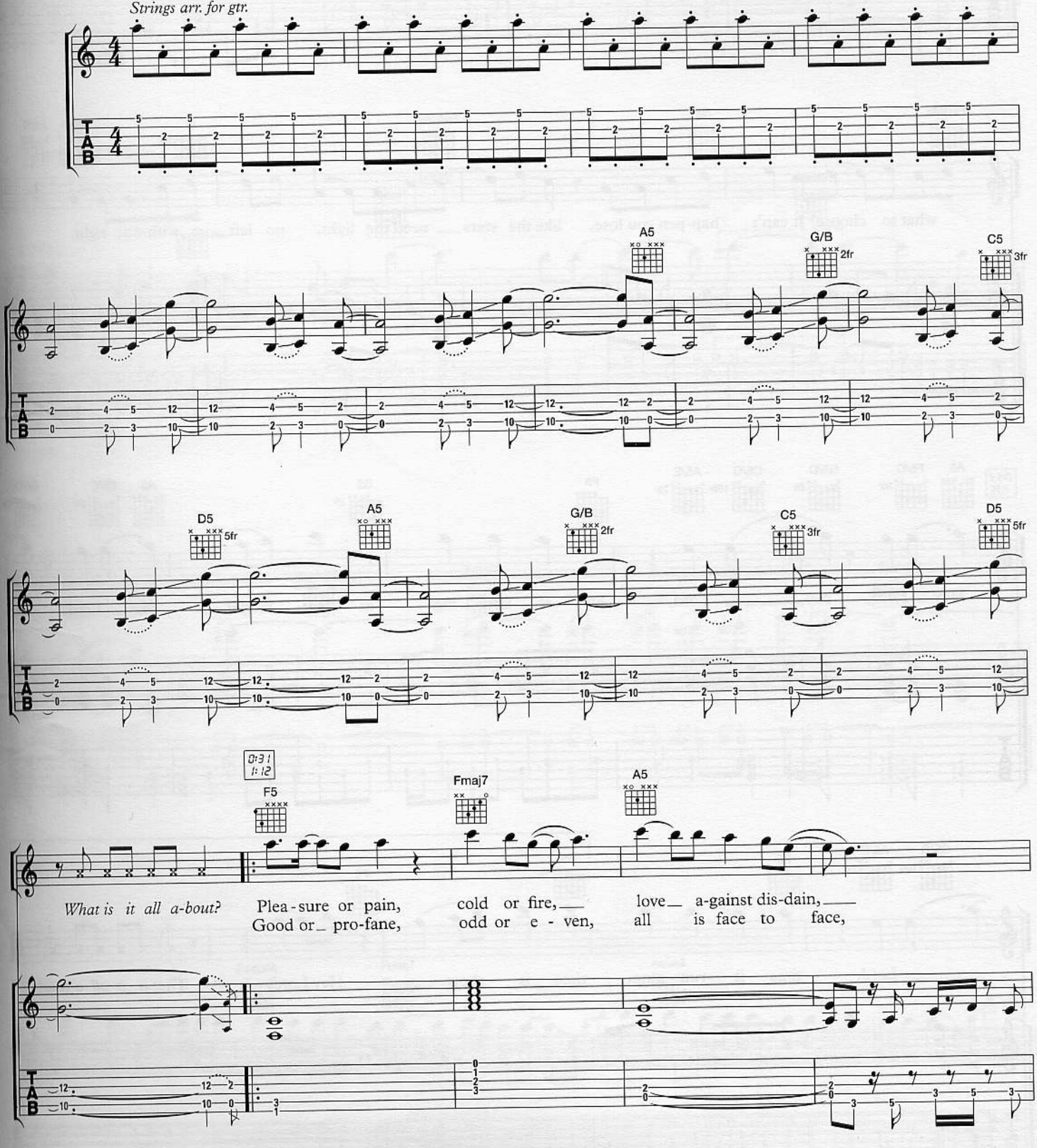
Hey Lord!

Musik & Text: Andreas Deris

Recording sounds one semitone flat

♩ = 120

N.C.
Strings arr. for gtr.



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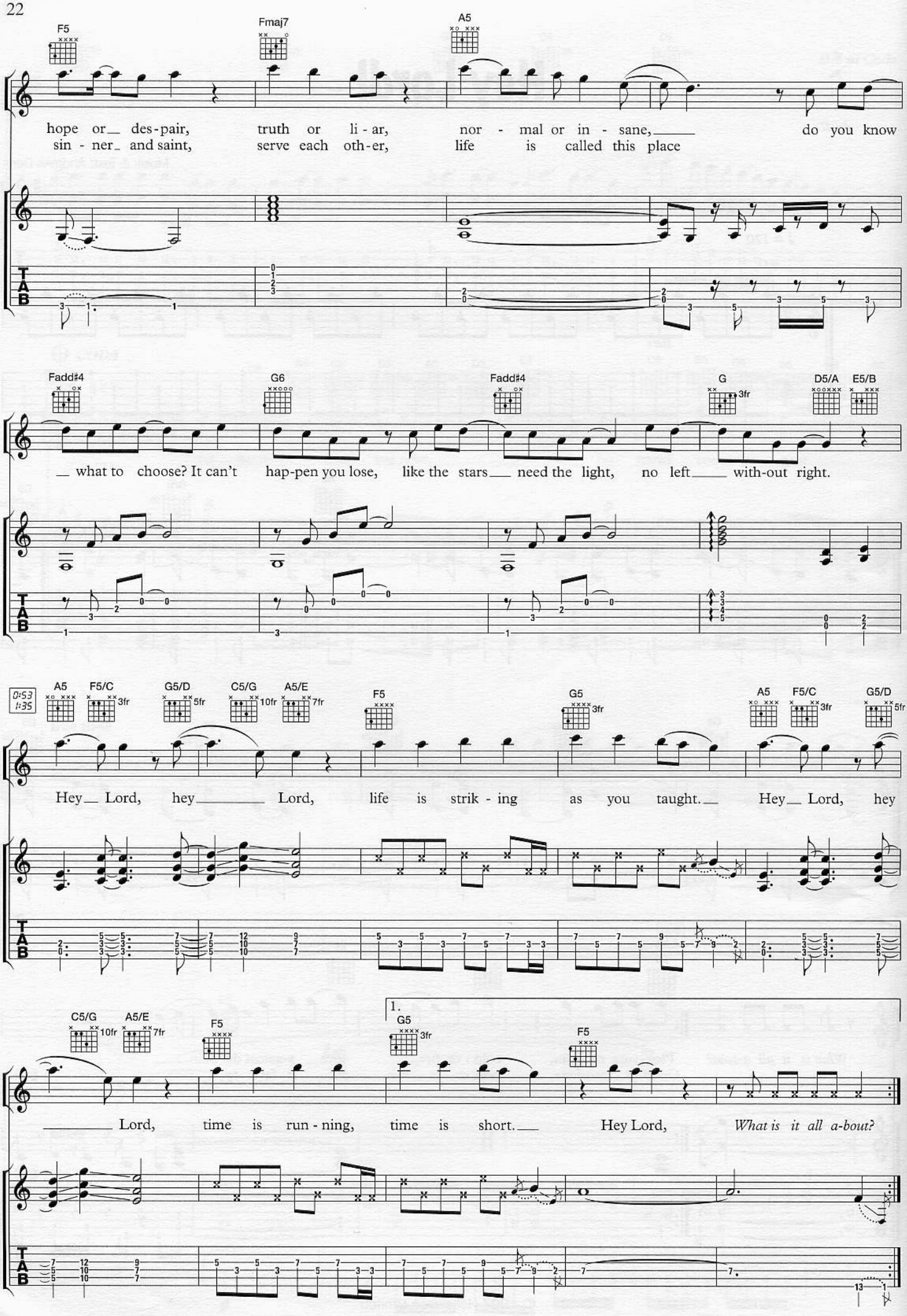
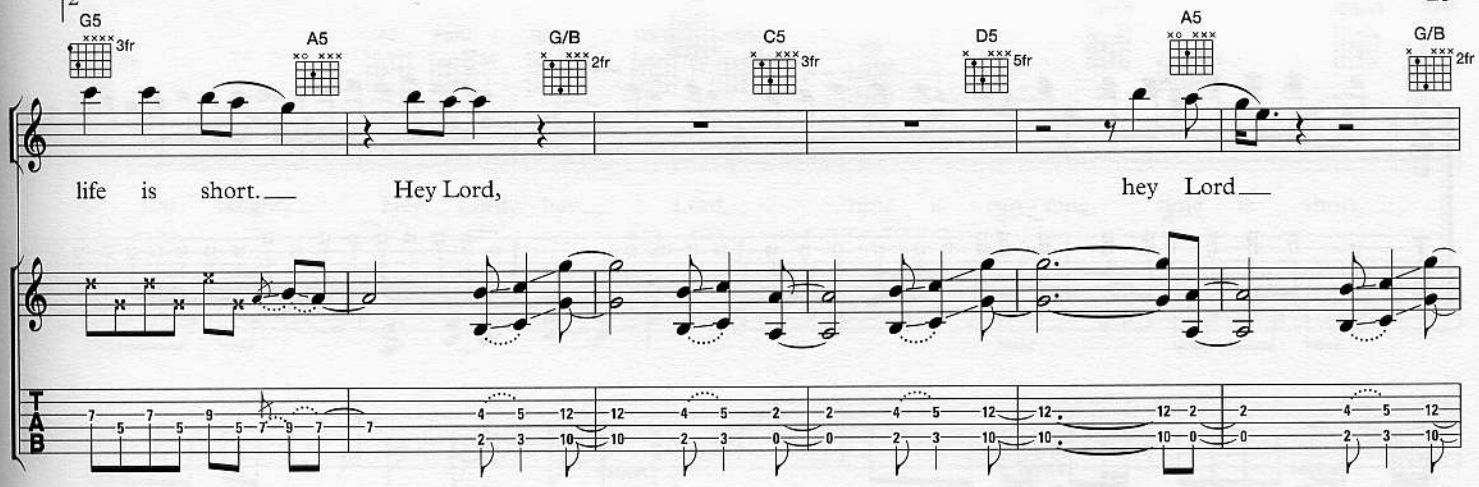
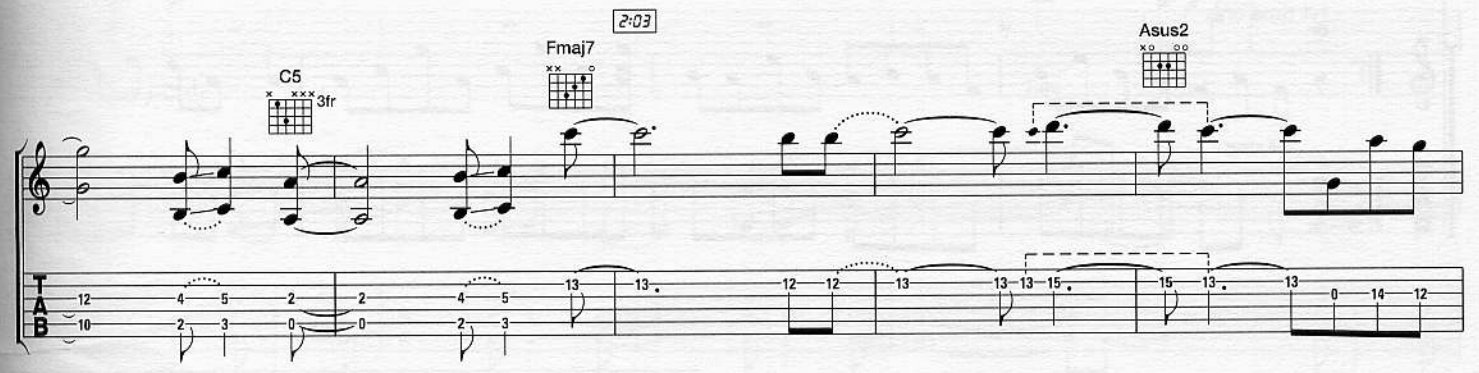
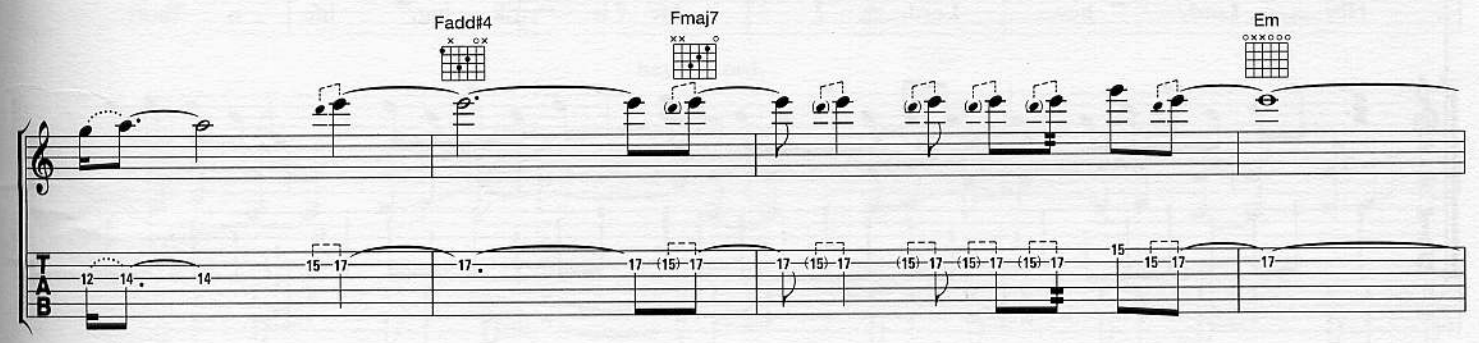
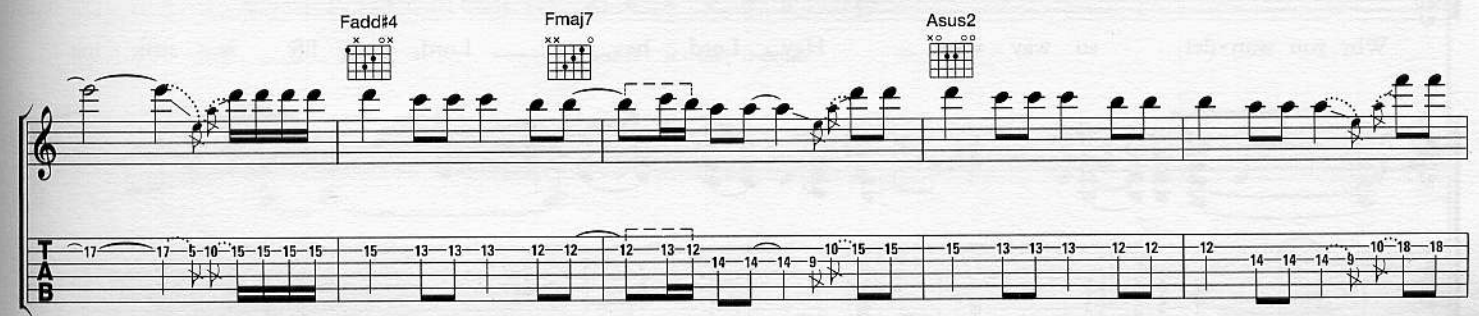
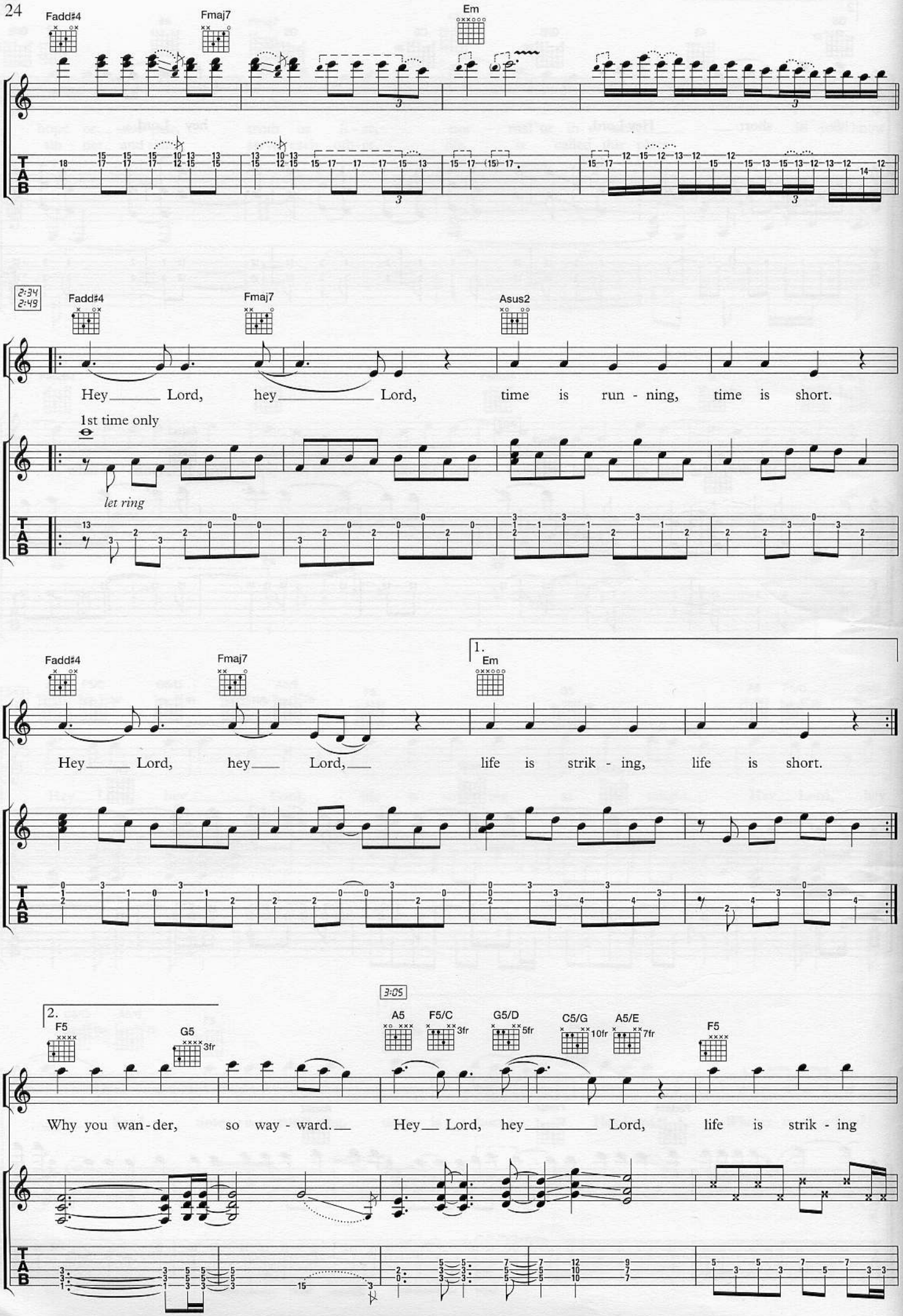

F5
Fmaj7
A5
hope or_ des-pair, truth or li-ar, nor - mal or in - sane,_ do you know
sin - ner_ and saint, serve each oth-er, life is called this place
Fadd♯4
G6
Fadd♯4
G
3fr
D5/A
E5/B
_ what to choose? It can't hap-pen you lose, like the stars_ need the light, no left_ with-out right.
0:53
1:35
A5
F5/C
3fr
G5/D
5fr
C5/G
10fr
A5/E
7fr
F5
G5
3fr
A5
F5/C
3fr
G5/D
5fr
Hey_ Lord, hey_ Lord, life is strik - ing as you taught._ Hey_ Lord, hey
C5/G
10fr
A5/E
7fr
F5
1.
G5
3fr
F5
_ Lord, time is run - ning, time is short._ Hey Lord, *What is it all a-bout?*
TAB

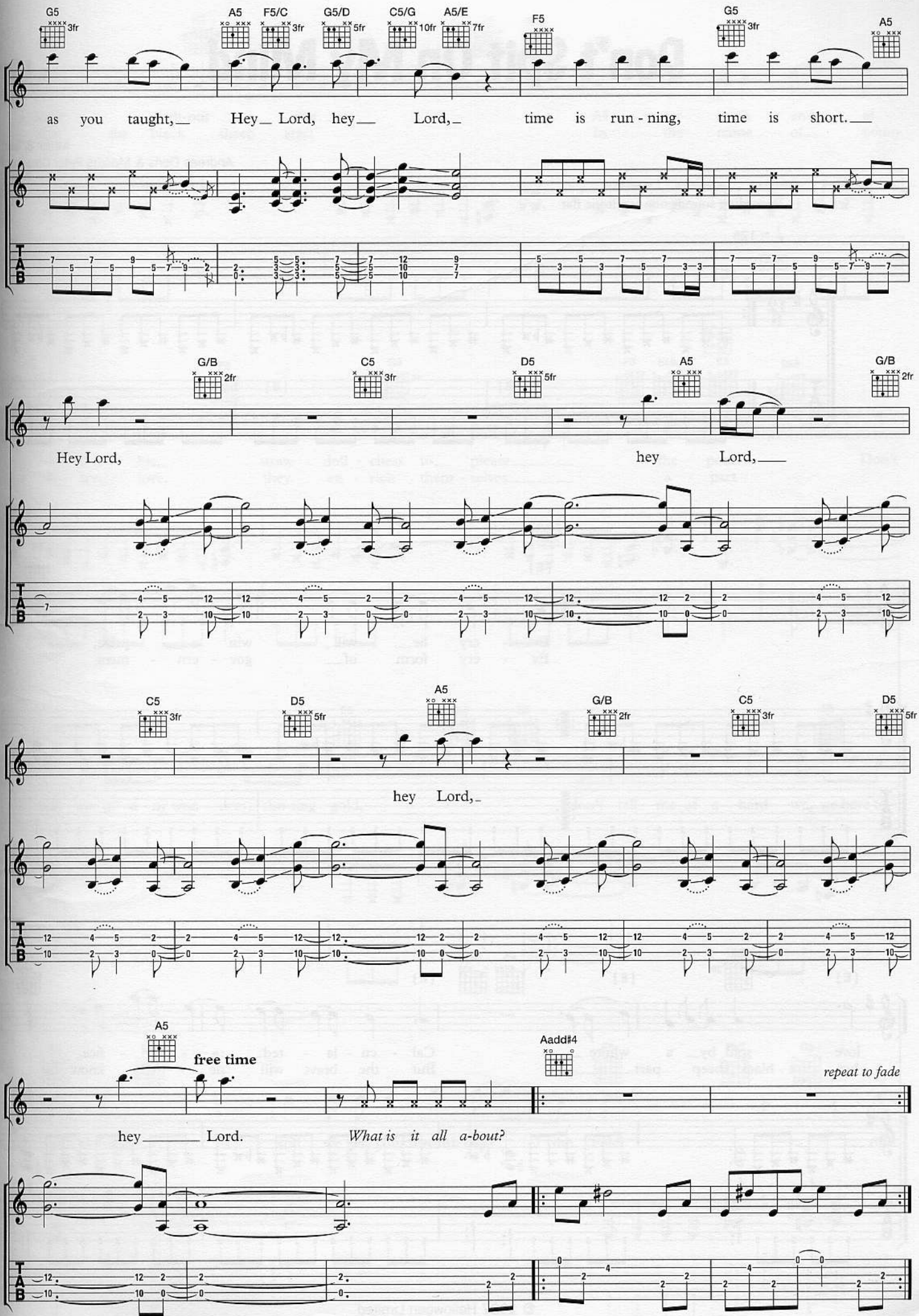

2
G5
3fr
A5
G/B
2fr
C5
3fr
D5
5fr
A5
G/B
2fr
life is short. Hey Lord, hey Lord
T
A
B


2:03
C5
3fr
Fmaj7
Asus2
T
A
B


Fadd#4
Fmaj7
Em
T
A
B


Fadd#4
Fmaj7
Asus2
T
A
B


Fadd♯4
Fmaj7
Em
2:34
2:49
Asus2
Hey Lord, hey Lord, time is run - ning, time is short.
1st time only
let ring
1.
life is strik - ing, life is short.
3:05
A5
F5/C
3fr
G5/D
5fr
C5/G
10fr
A5/E
7fr
2.
F5
G5
3fr
Why you wan - der, so way - ward. Hey Lord, hey Lord, life is strik - ing
T
A
B

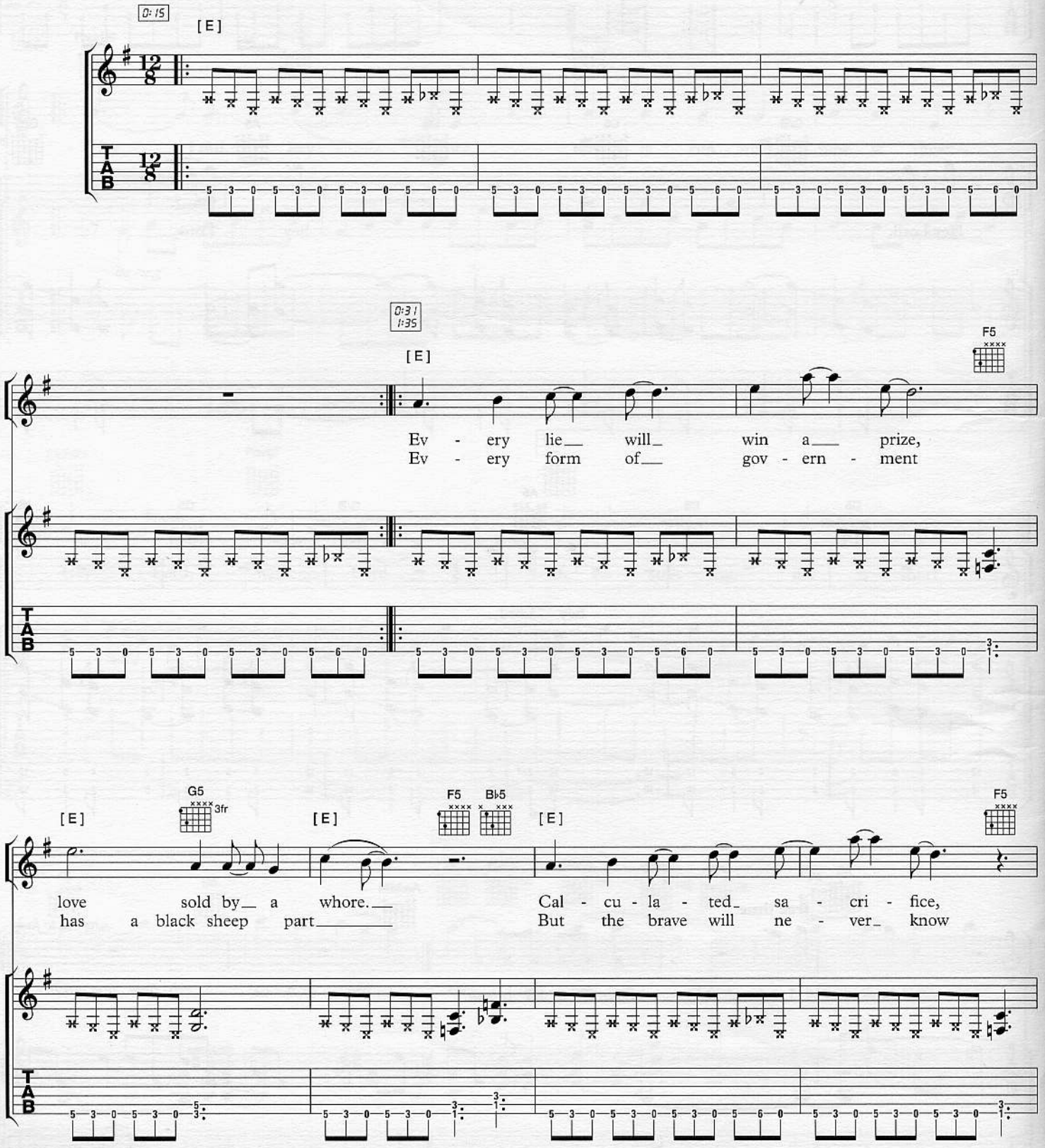

G5
A5
F5/C
G5/D
C5/G
A5/E
F5
G5
A5
as you taught, Hey Lord, hey Lord, time is run - ning, time is short.
G/B
C5
D5
A5
G/B
Hey Lord, hey Lord,
C5
D5
A5
G/B
C5
D5
hey Lord,
A5
free time
Aadd#4
repeat to fade
hey Lord.
What is it all a-bout?

Don't Spit On My Mind

Musik & Text:
Andreas Deris & Markus Peter Grosskopf

Recording sounds one semitone flat

♩. = 126



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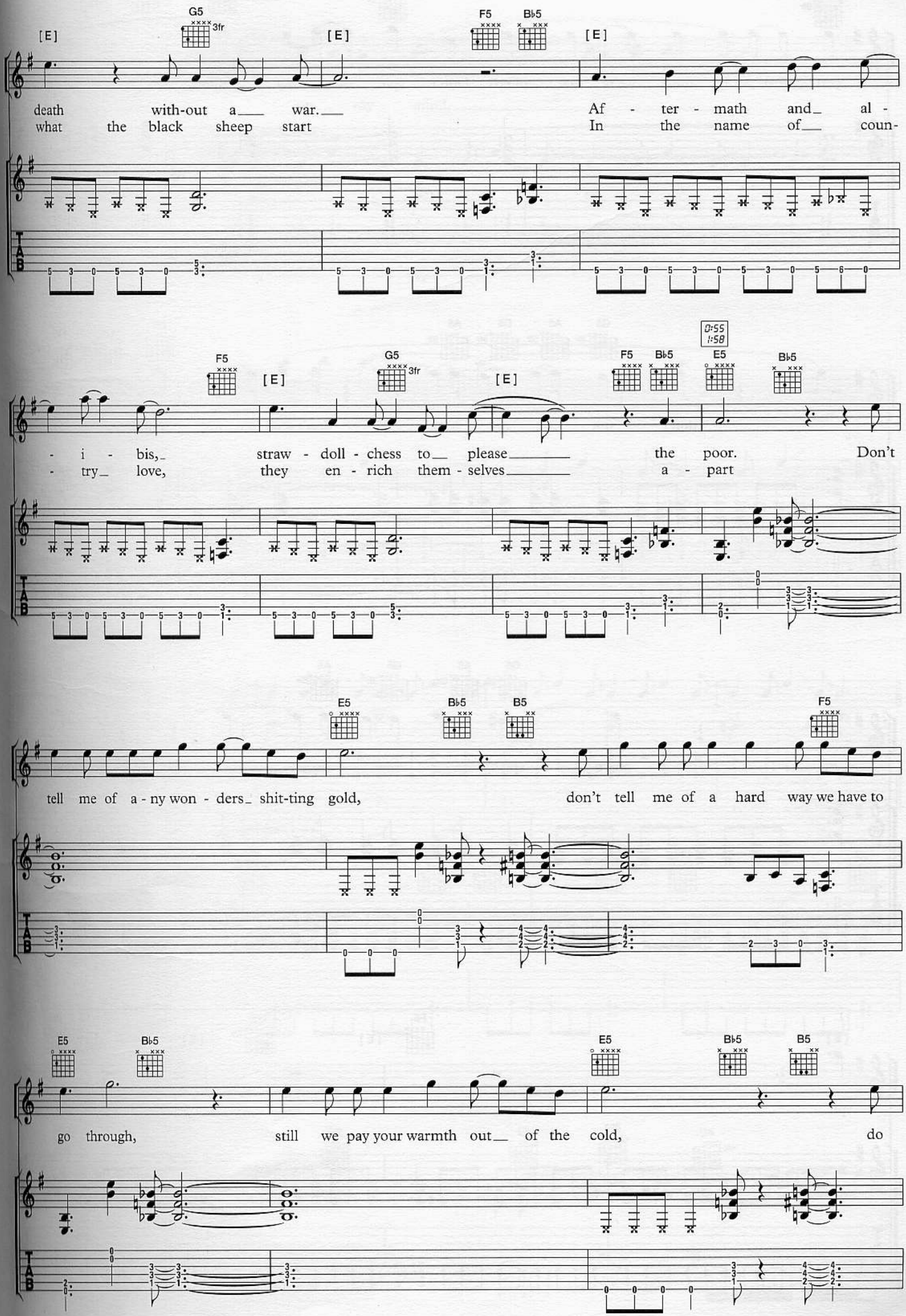
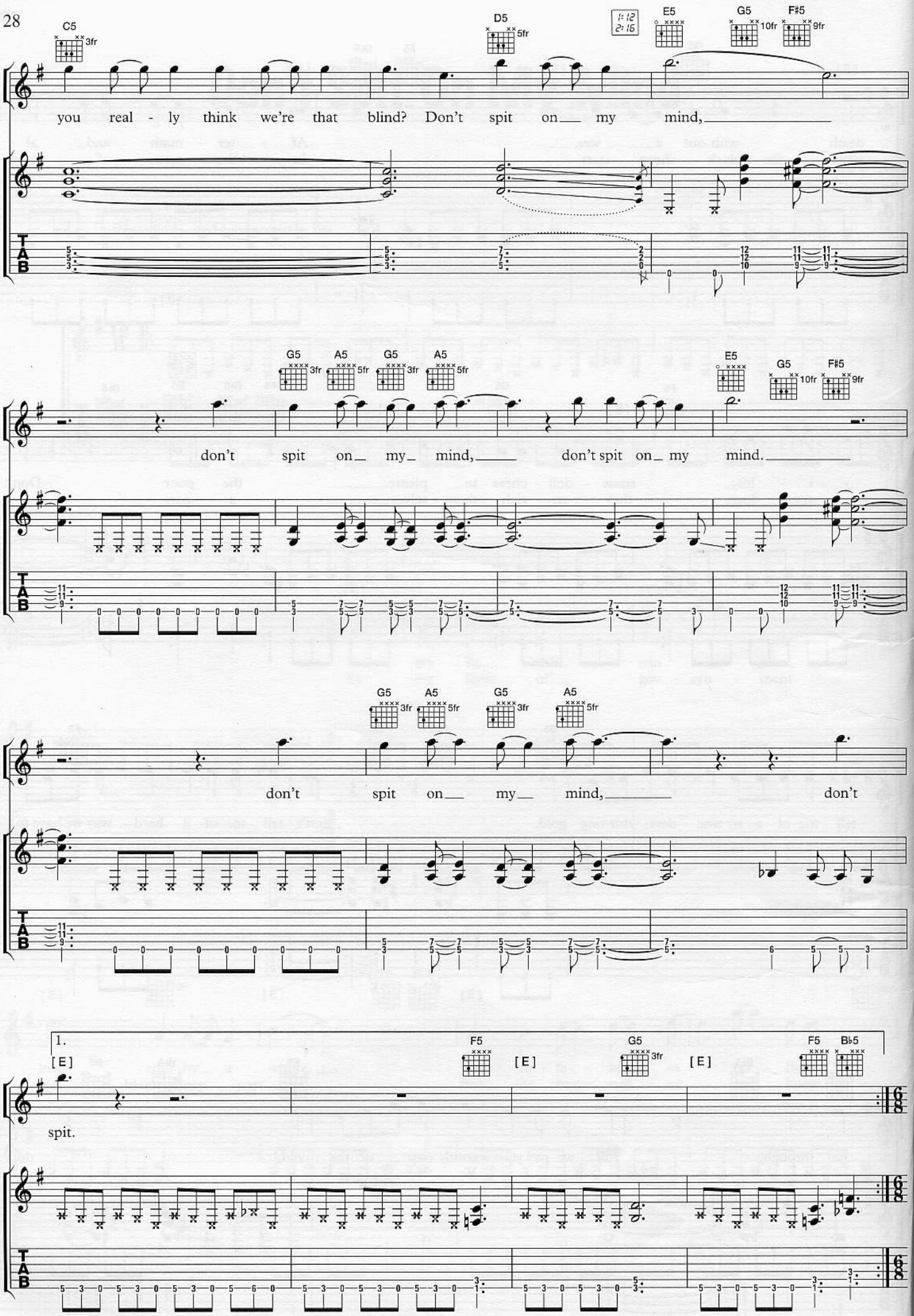
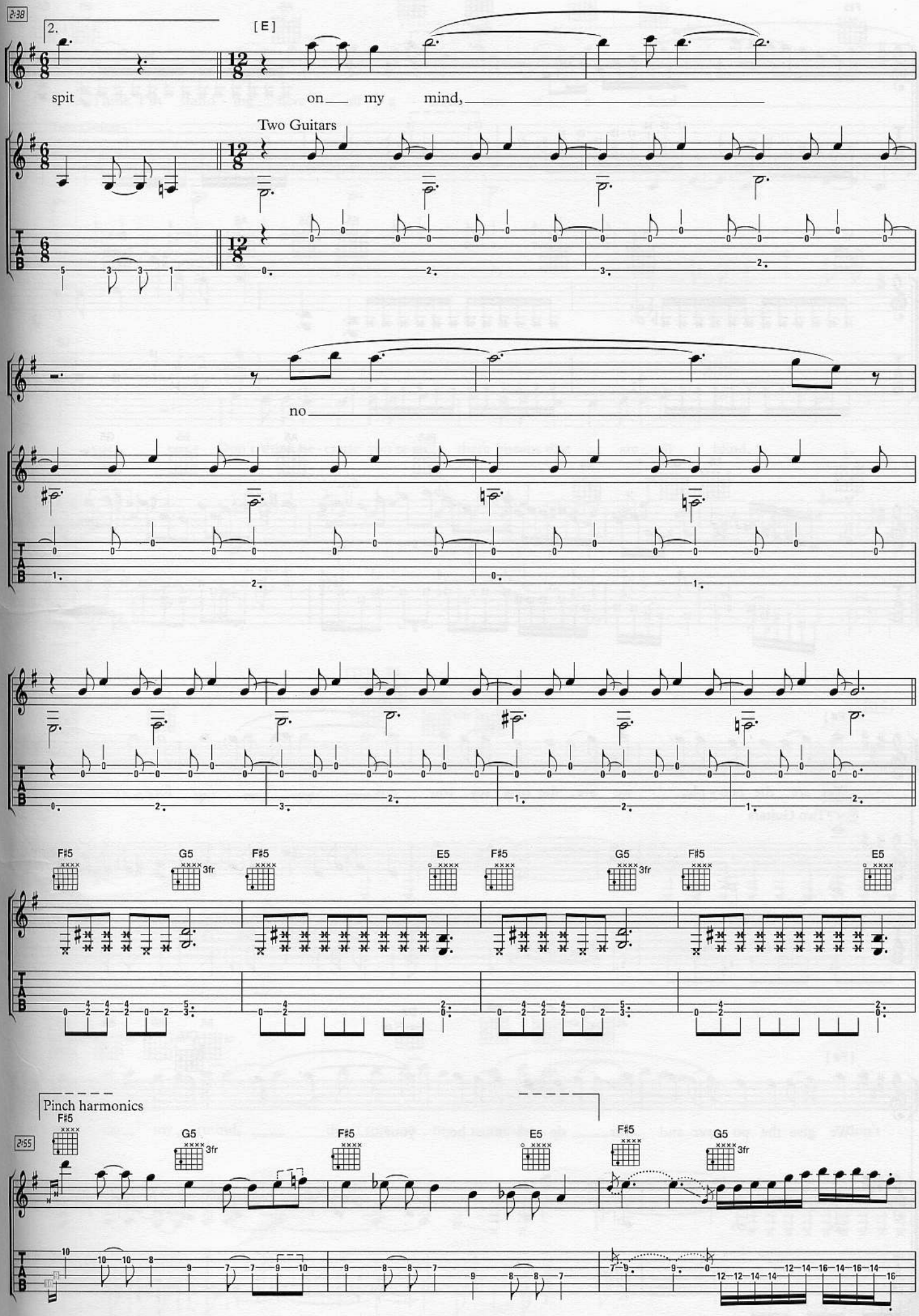
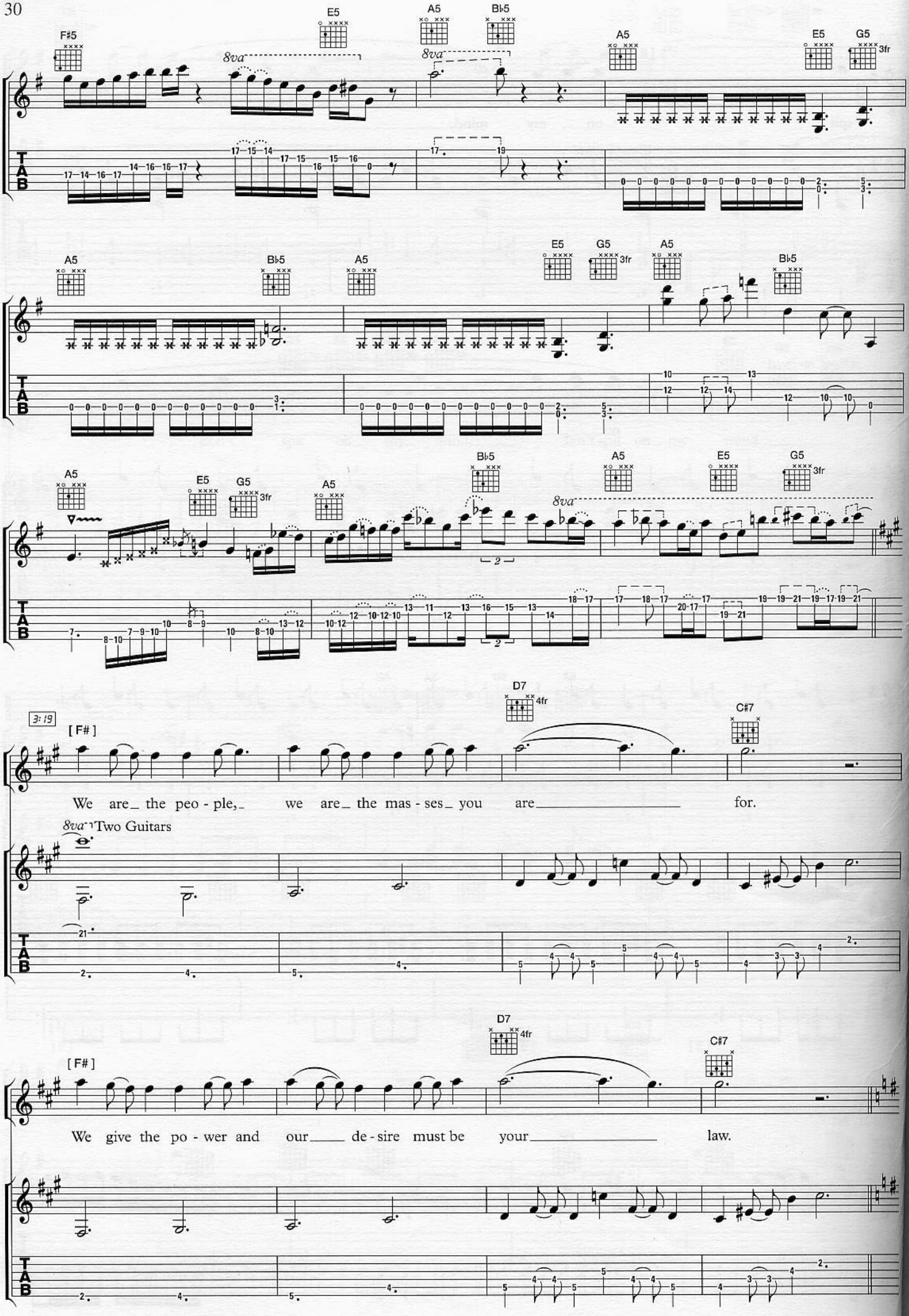
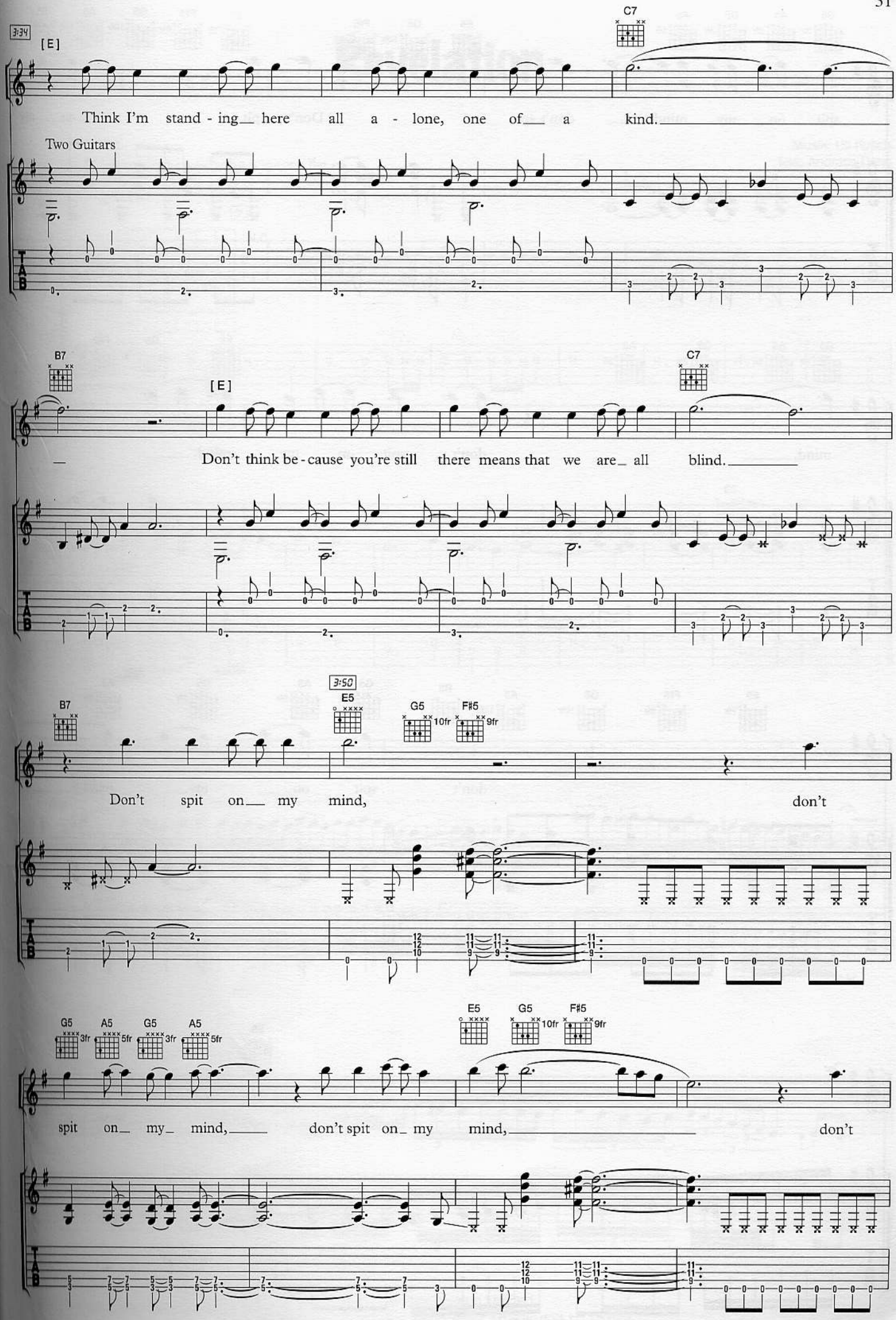
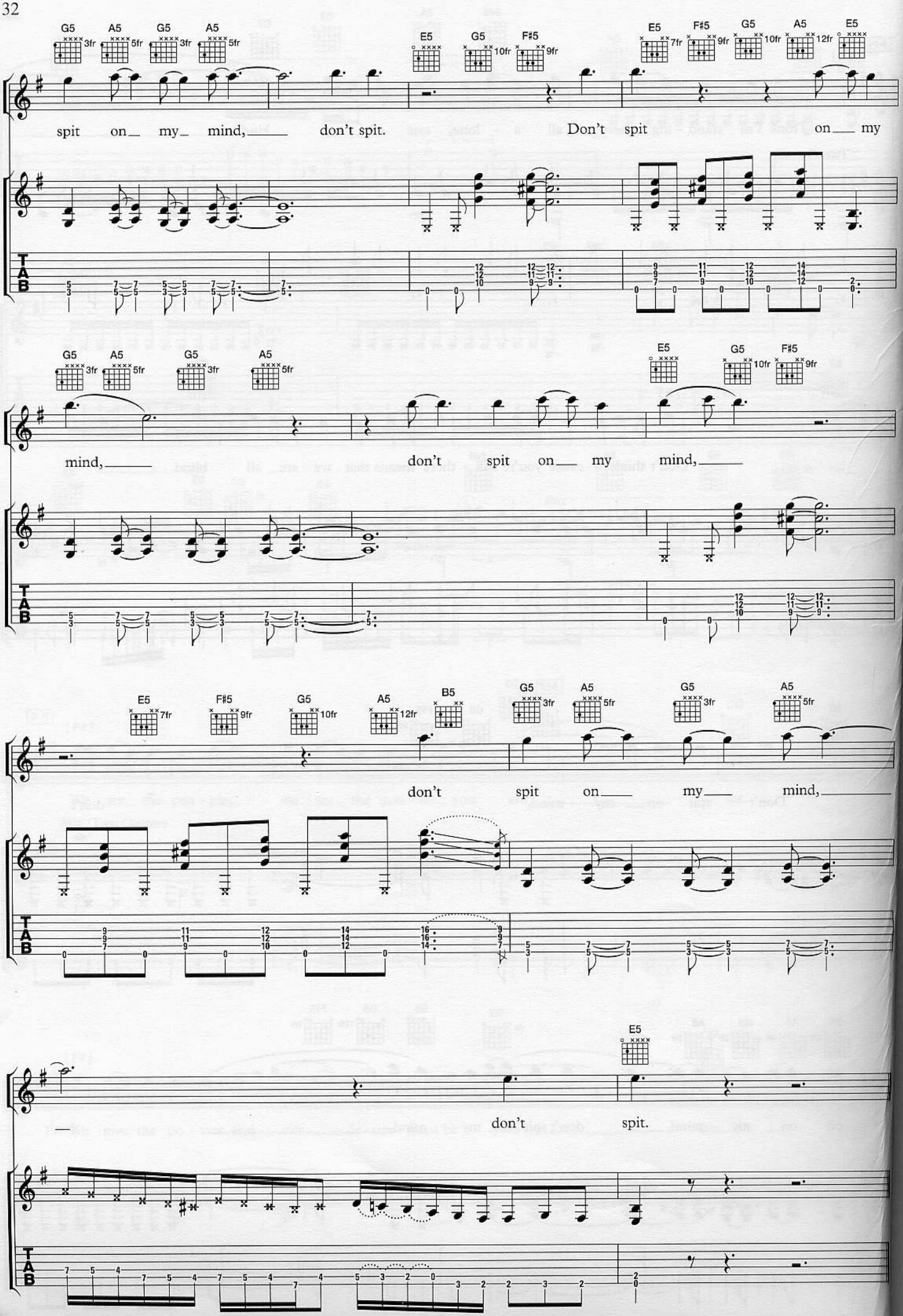

[E]
G5
3fr
[E]
F5
B♭5
[E]
death with-out a war.
what the black sheep start
Af - ter - math and al -
In the name of coun-
F5
[E]
G5
3fr
[E]
F5
B♭5
E5
B♭5
0:55
1:58
- i - bis,
- try love,
straw - doll - chess to please
they en - rich them - selves
the poor. Don't
a - part
E5
B♭5
B5
F5
tell me of a - ny won - ders shit-ting gold,
don't tell me of a hard way we have to
E5
B♭5
E5
B♭5
B5
go through,
still we pay your warmth out of the cold,
do


C5 3fr
D5 5fr
1: 12
2: 15
E5
G5 10fr
F#5 9fr
you real - ly think we're that blind? Don't spit on my mind,
G5 3fr
A5 5fr
G5 3fr
A5 5fr
E5
G5 10fr
F#5 9fr
don't spit on my mind, don't spit on my mind.
G5 3fr
A5 5fr
G5 3fr
A5 5fr
don't spit on my mind, don't
1.
[E]
F5
[E]
G5 3fr
[E]
F5
B♭5
spit.
TAB


2:38
2.
[E]
spit
on
my
mind,
Two Guitars
no
F#5
G5
3fr
E5
Pinch harmonics
2:55


F♯5
E5
A5
B♭5
8va
A5
E5
G5
3fr
A5
B♭5
A5
E5
G5
3fr
A5
B♭5
A5
E5
G5
3fr
A5
B♭5
8va
A5
E5
G5
3fr
3:19
[F#]
D7
4fr
C#7
We are_ the peo - ple,_ we are_ the mas - ses_ you are_____ for.
8va
Two Guitars
D7
4fr
C#7
[F#]
We give the po - wer and our____ de - sire must be your_____ law.
T
A
B

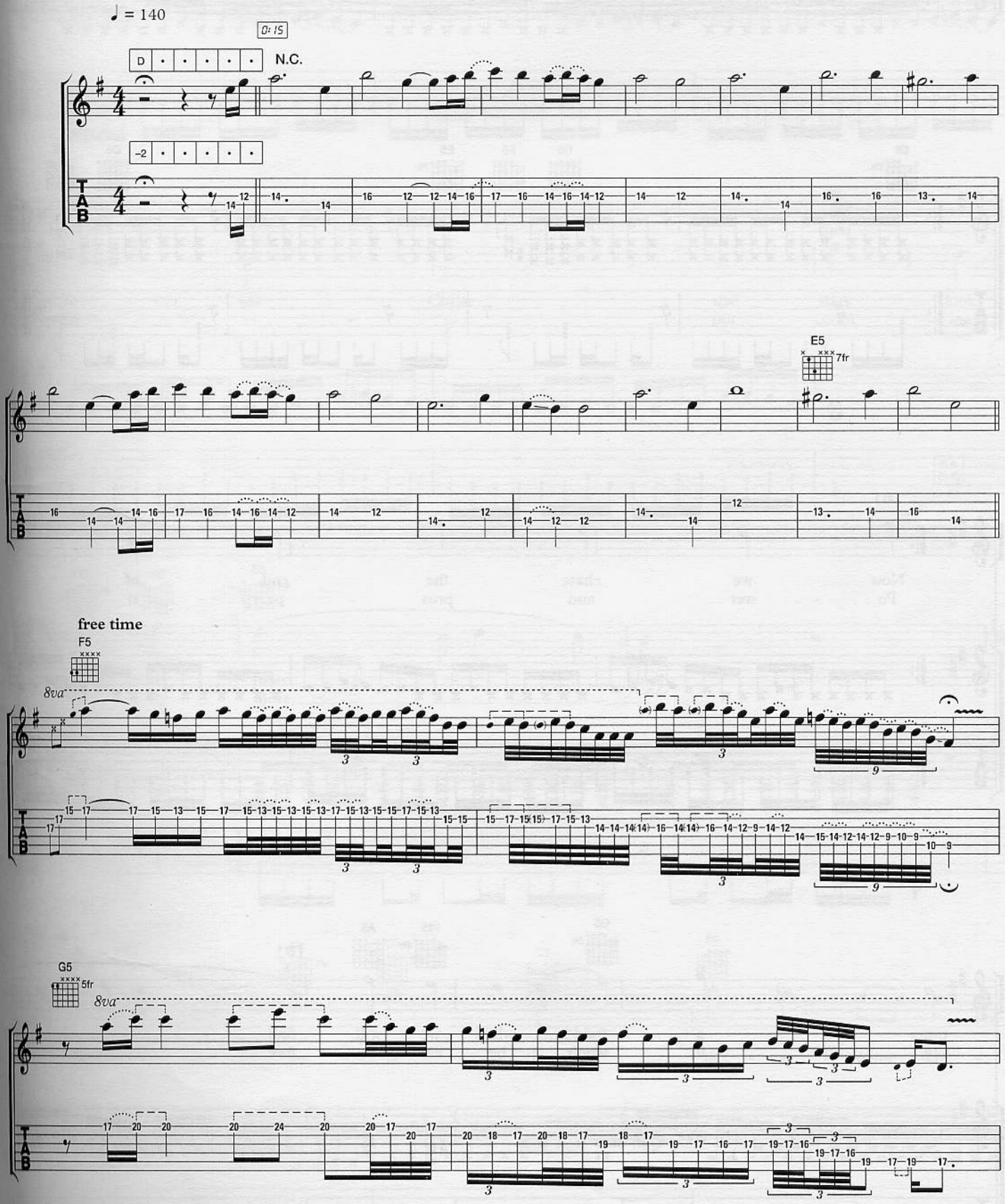

3:34
[E]
C7
Think I'm stand - ing here all a - lone, one of a kind.
Two Guitars
B7
[E]
C7
Don't think be - cause you're still there means that we are all blind.
3:50
B7
E5
G5 10fr
F♯5 9fr
Don't spit on my mind, don't
G5 3fr
A5 5fr
G5 3fr
A5 5fr
E5
G5 10fr
F♯5 9fr
spit on my mind, don't spit on my mind, don't


G5 A5 G5 A5 E5 G5 F♯5 E5 F♯5 G5 A5 E5
3fr 5fr 3fr 5fr 10fr 9fr 7fr 9fr 10fr 12fr
spit on my mind, don't spit. Don't spit on my
G5 A5 G5 A5 E5 G5 F♯5
3fr 5fr 3fr 5fr 10fr 9fr
mind, don't spit on my mind,
E5 F♯5 G5 A5 B5 G5 A5 G5 A5
7fr 9fr 10fr 12fr 3fr 5fr 3fr 5fr
don't spit on my mind,
E5
don't spit.
T A B

Revelation

Musik: Uli Kusch
Text: Andreas Deris

Recording sounds one semitone flat



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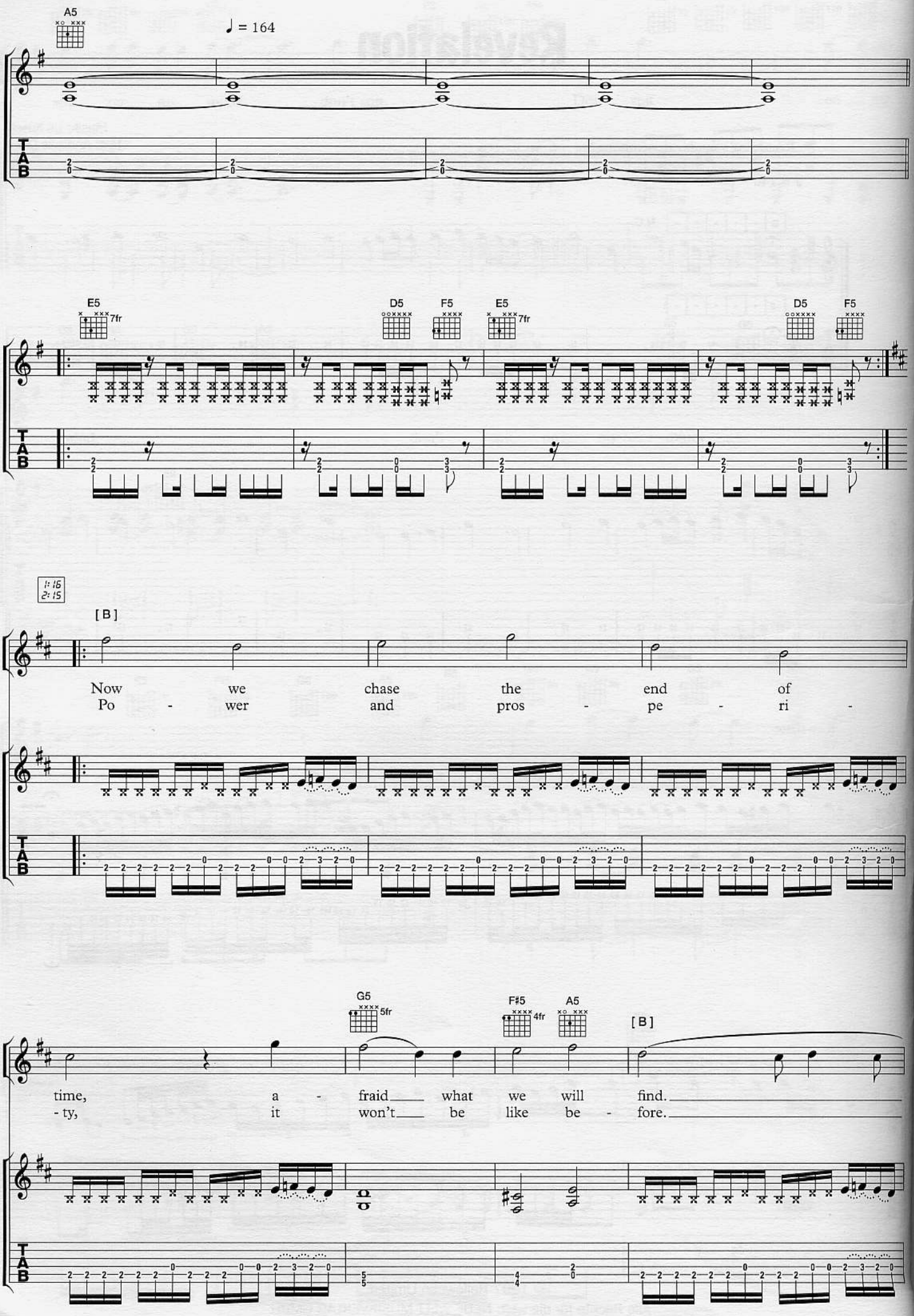
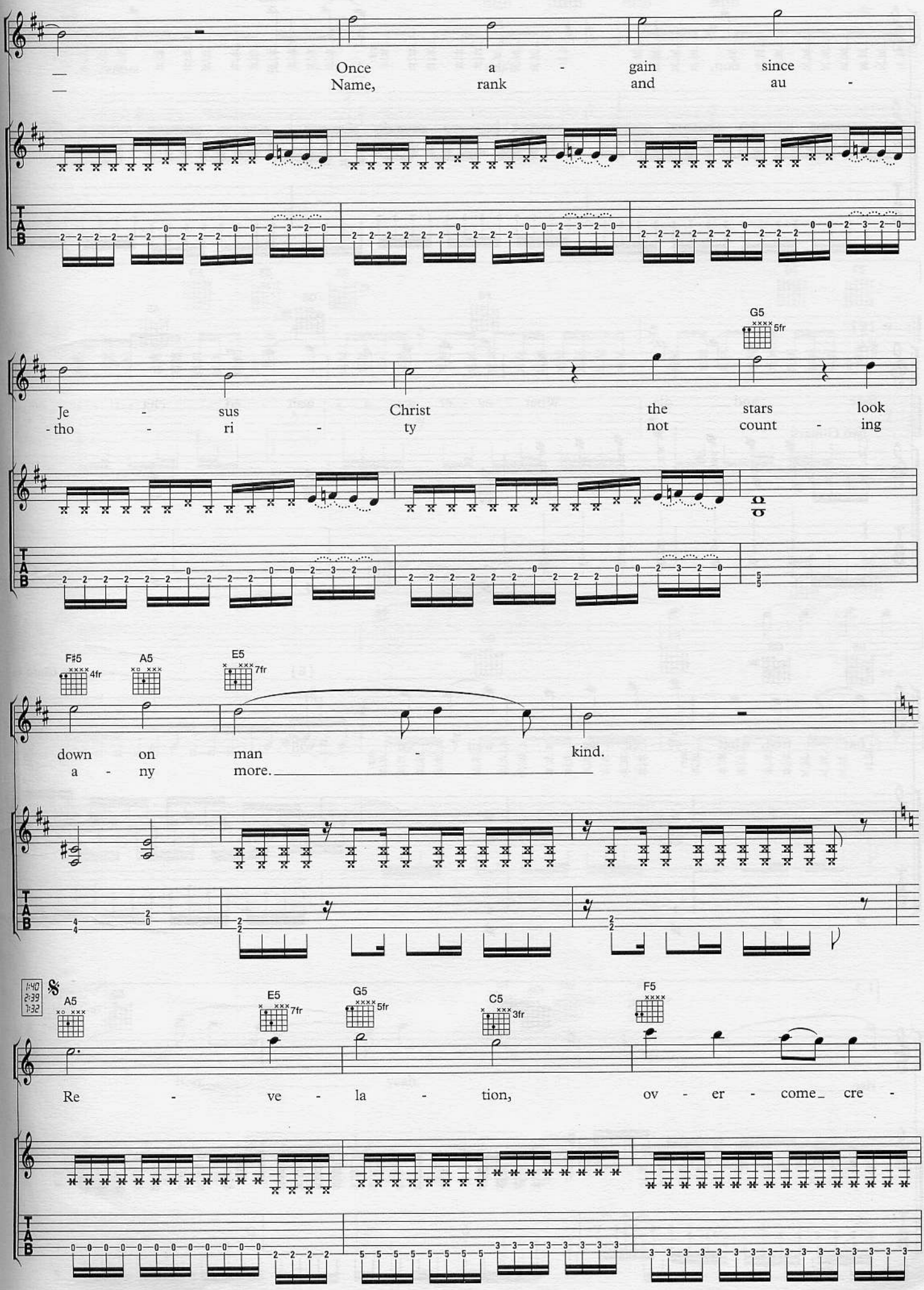
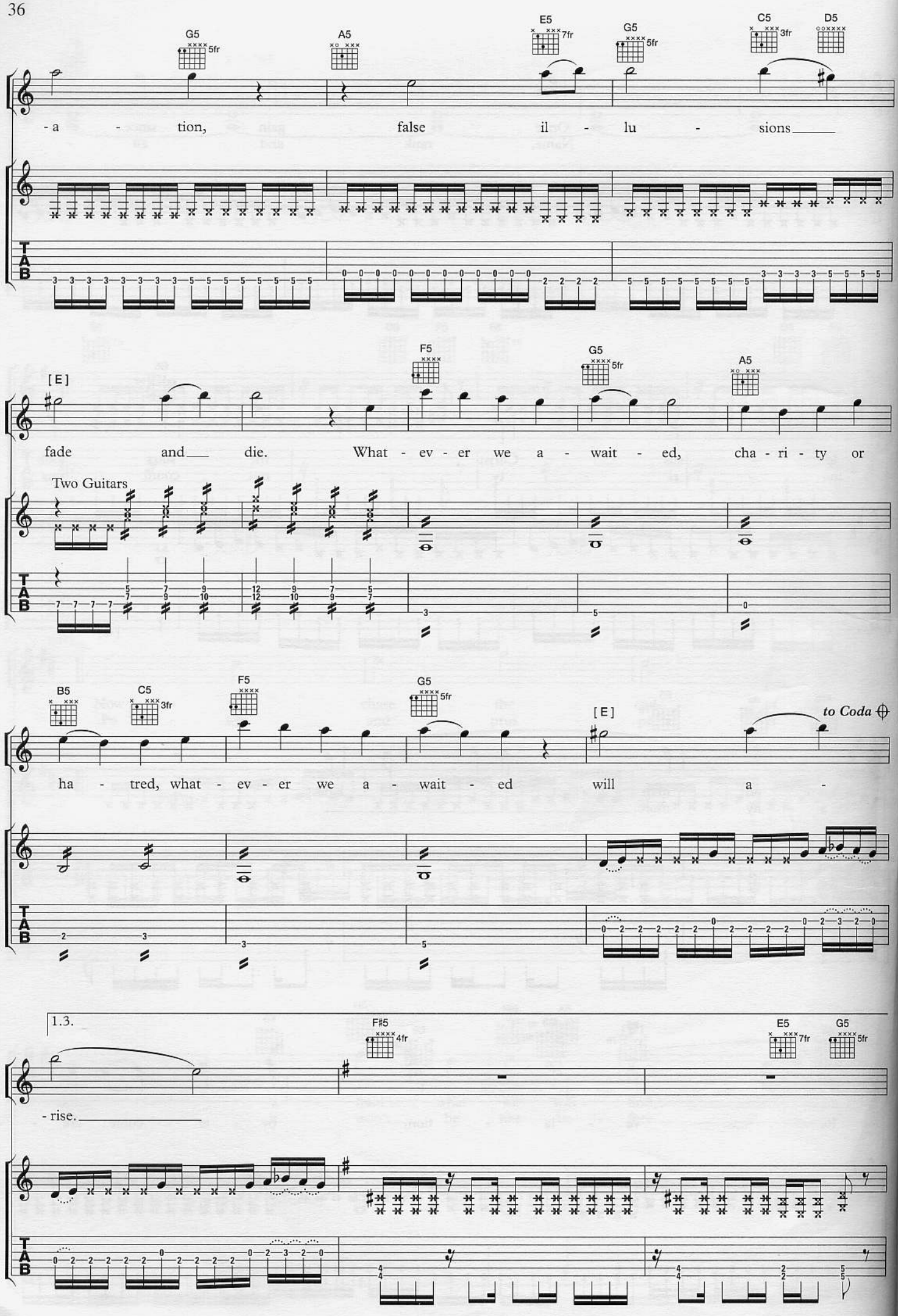
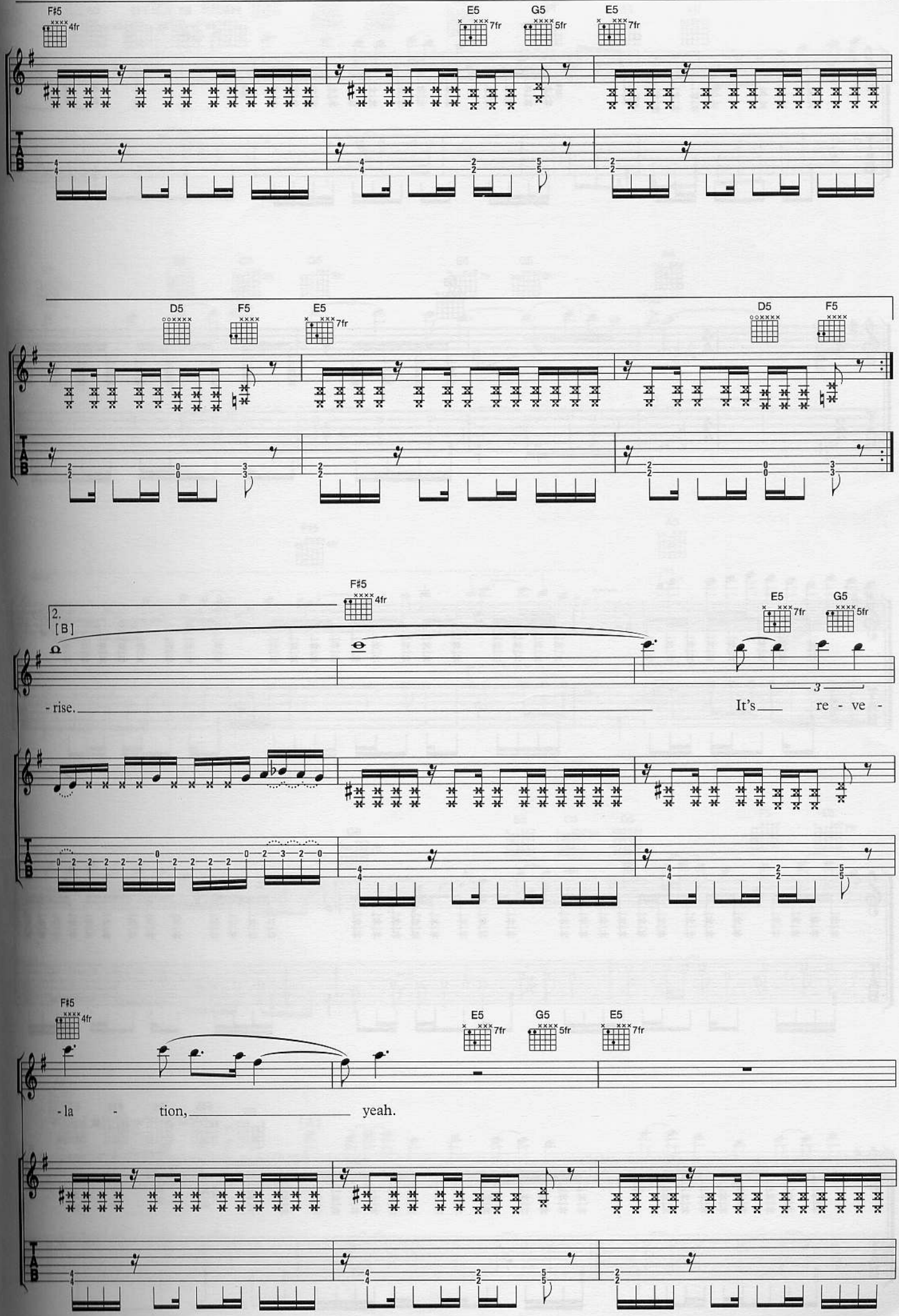
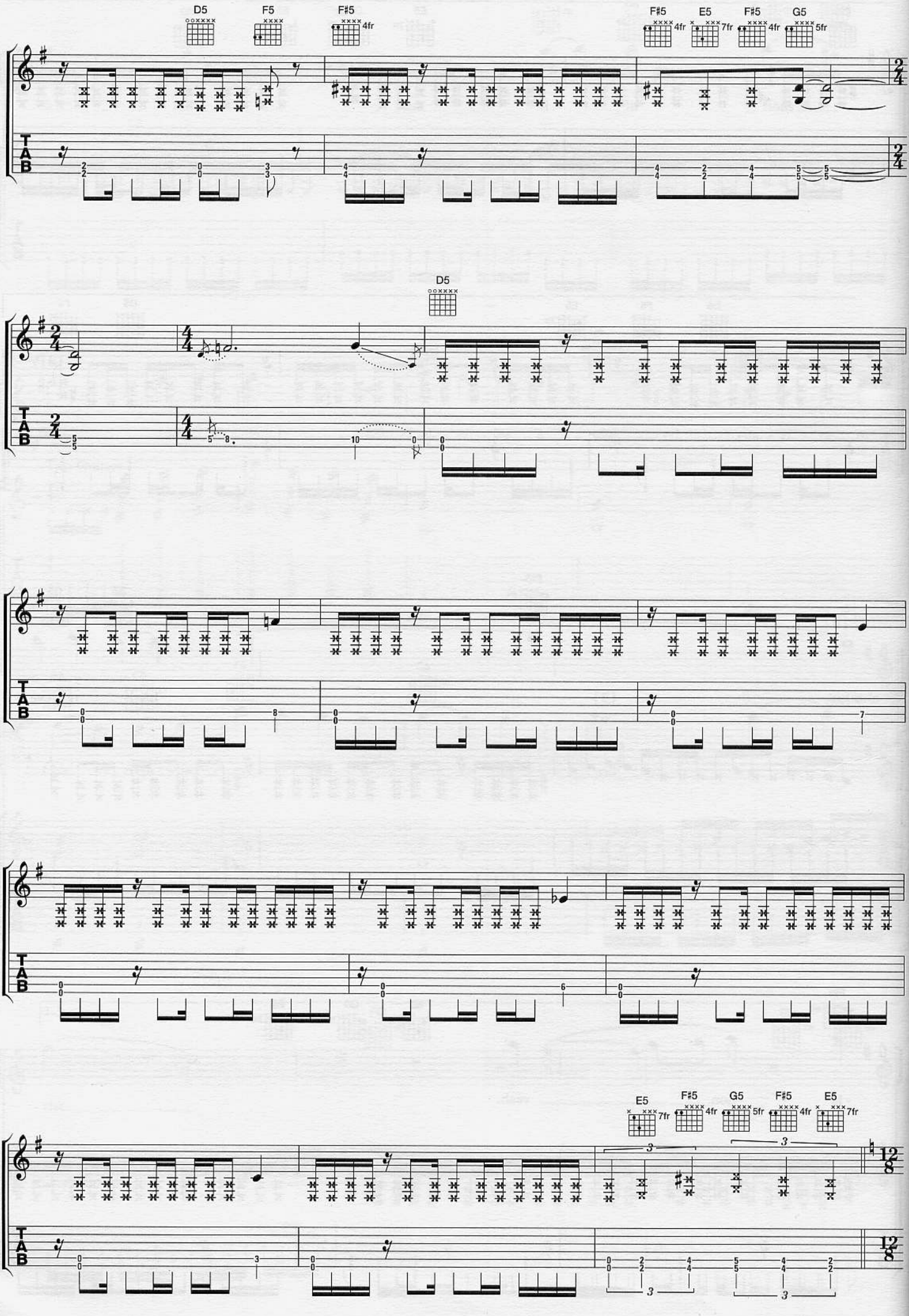
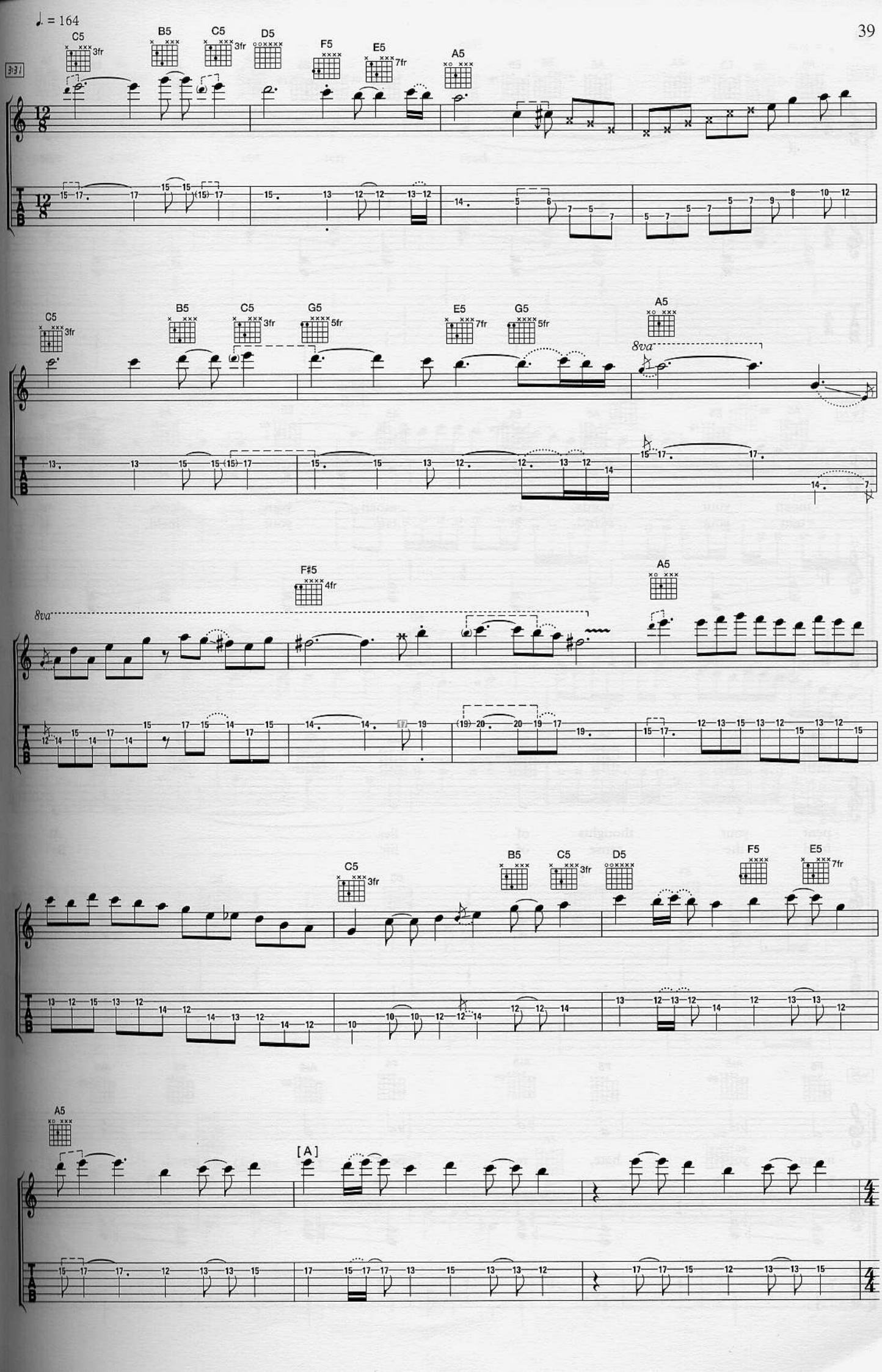

A5
♩ = 164
E5
7fr
D5
F5
E5
7fr
D5
F5
1: 15
2: 15
[B]
Now we chase the end of
Po - wer and pros - pe - ri -
G5
5fr
F♯5
4fr
A5
[B]
time, a - fraid what we will find.
- ty, it won't be like be - fore.
T
A
B

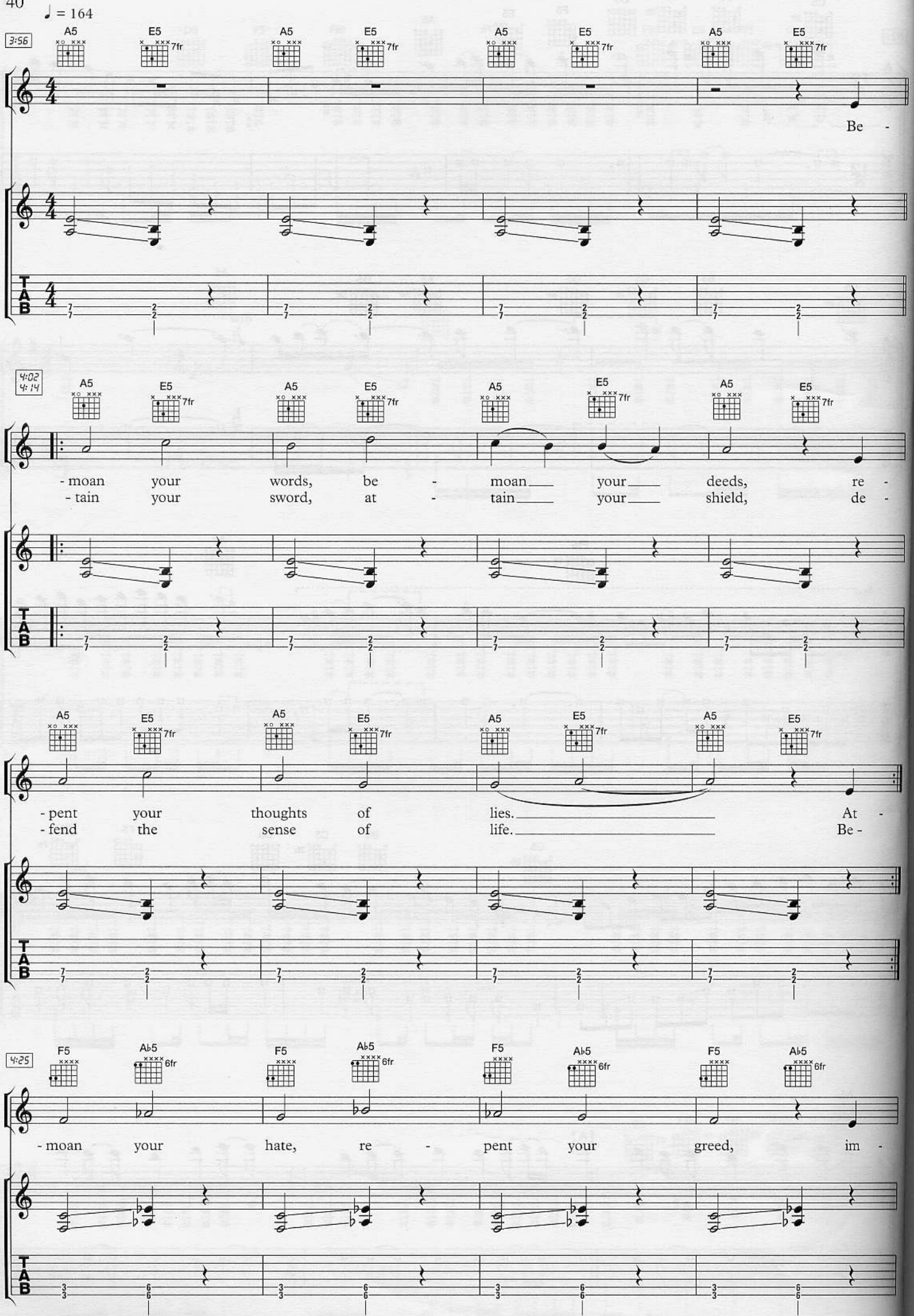

Once a - gain since
Name, rank and au -
G5 5fr
Je - sus Christ the stars look
- tho - ri - ty not count - ing
F#5 4fr
A5
E5 7fr
down on man - kind.
a - ny more.
A5
E5 7fr
G5 5fr
C5 3fr
F5
Re - ve - la - tion, ov - er - come cre -
TAB

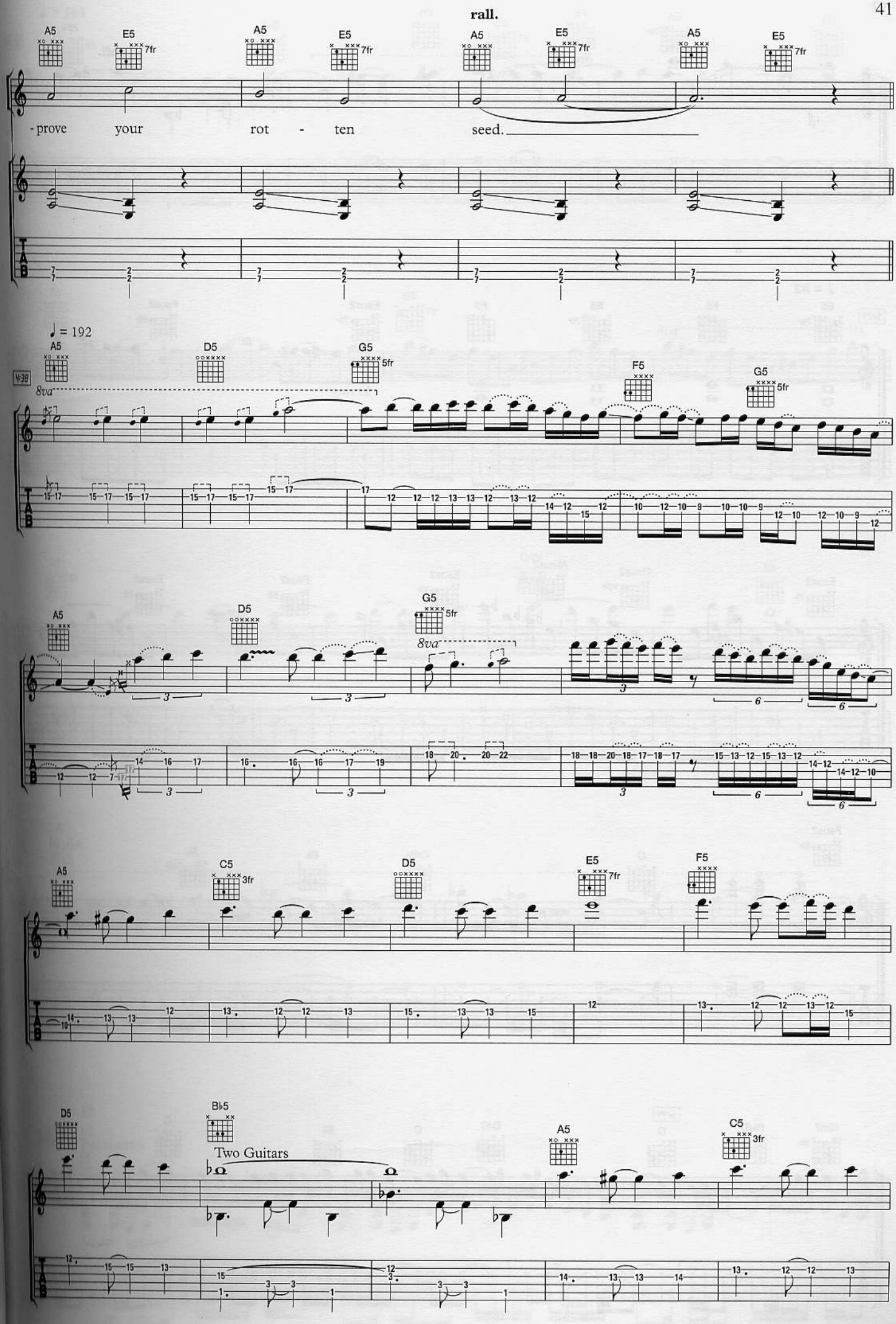

G5 5fr
A5
E5 7fr
G5 5fr
C5 3fr
D5
- a - tion, false il - lu - sions
[E]
F5
G5 5fr
A5
fade and die. What - ev - er we a - wait - ed, cha - ri - ty or
Two Guitars
B5
C5 3fr
F5
G5 5fr
[E]
to Coda
ha - tred, what - ev - er we a - wait - ed will a -
1.3.
F♯5 4fr
E5 7fr
G5 5fr
- rise.

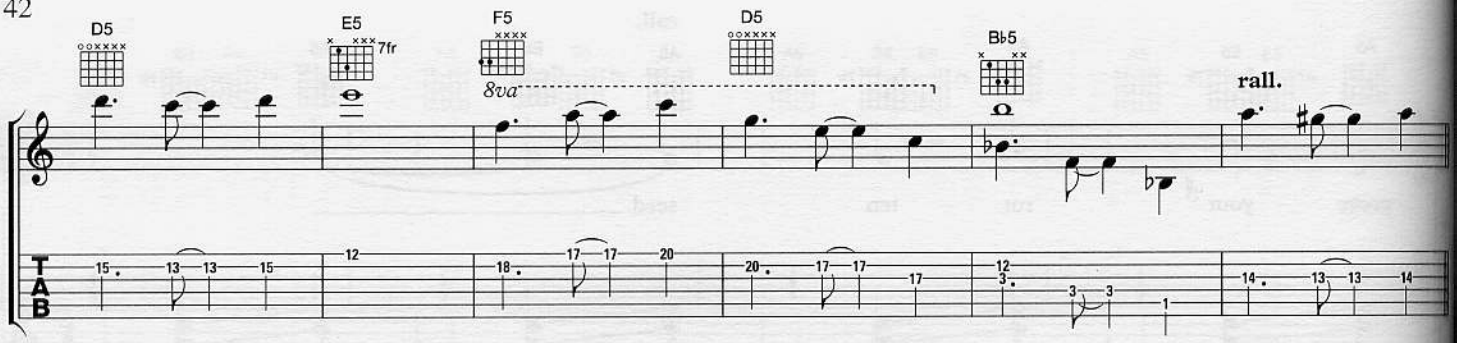

F♯5
4fr
E5
7fr
G5
5fr
E5
7fr
D5
F5
E5
7fr
D5
F5
2.
[B]
F♯5
4fr
E5
7fr
G5
5fr
- rise.
It's re - ve -
3
F♯5
4fr
E5
7fr
G5
5fr
E5
7fr
- la - tion, yeah.
T
A
B

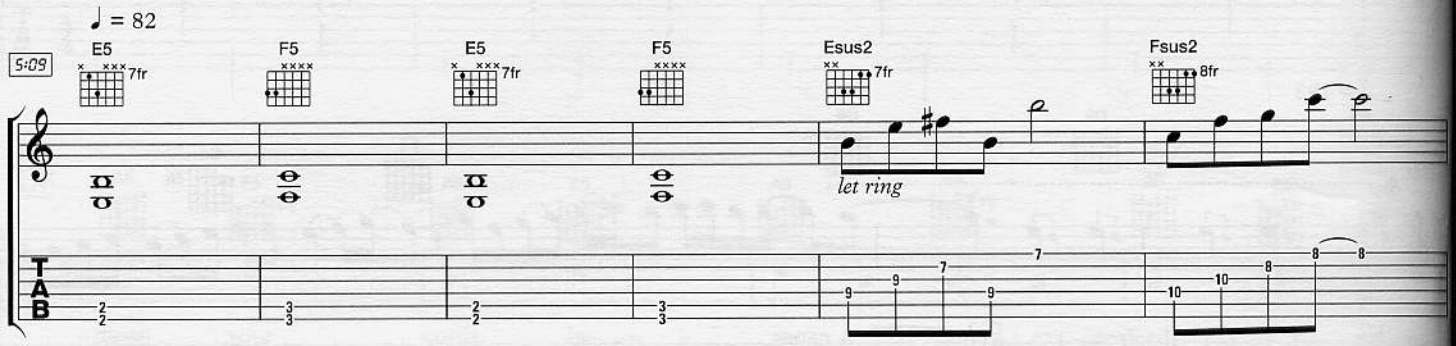

D5
F5
F♯5
4fr
F♯5
4fr
E5
7fr
F♯5
4fr
G5
5fr
D5
E5
7fr
F♯5
4fr
G5
5fr
F♯5
4fr
E5
7fr
TAB

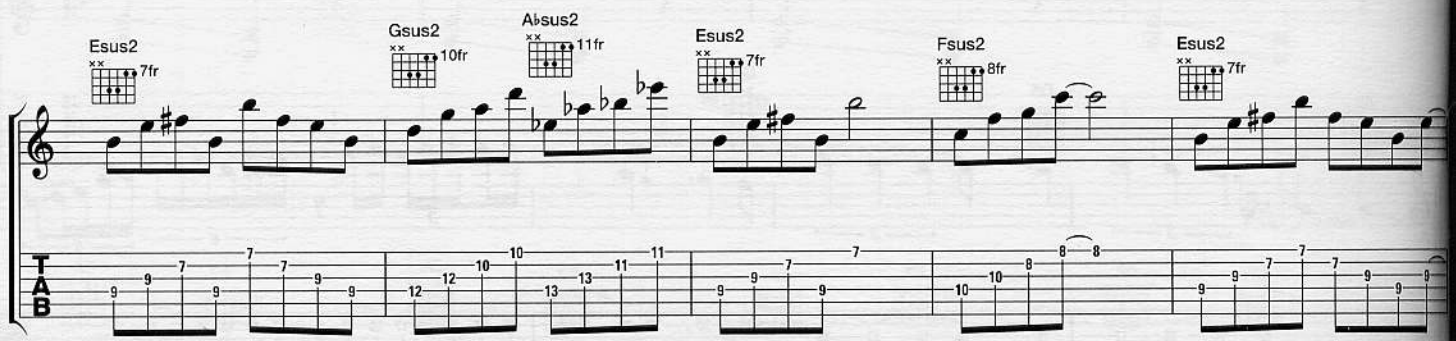

♩. = 164
C5
B5
C5
D5
F5
E5
A5
G5
F♯5
8va
[A]

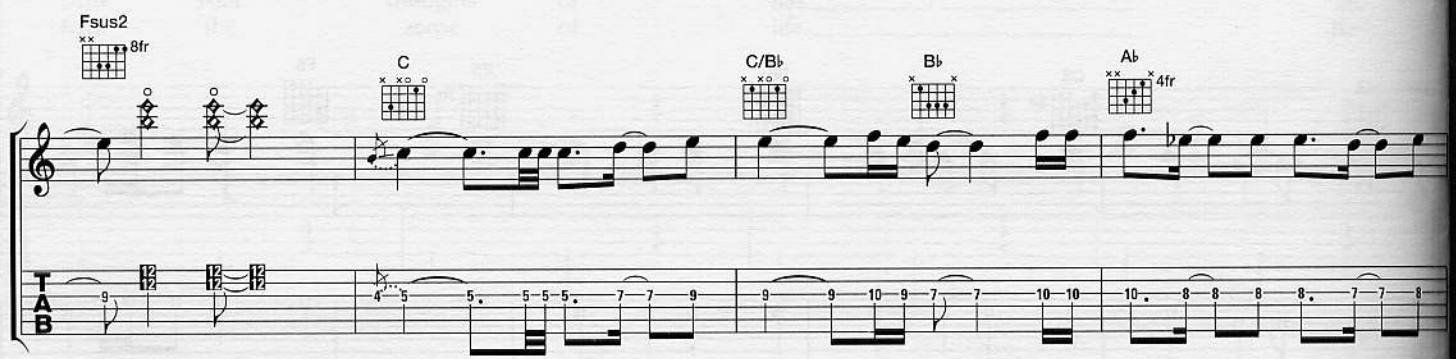

♩ = 164
3:56
A5
E5
7fr
Be -
4:02
4:14
- moan your words, be - moan your deeds, re -
- tain your sword, at - tain your shield, de -
- pent your thoughts of lies. At -
- fend the sense of life. Be -
4:25
F5
A♭5
6fr
- moan your hate, re - pent your greed, im -
T
A
B

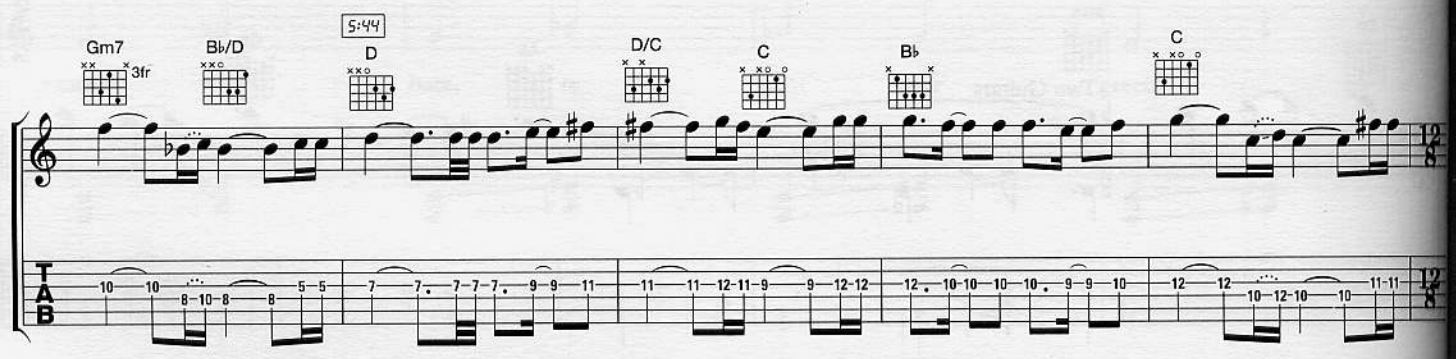

rall.
A5
E5
7fr
- prove your rot - ten seed.
♩ = 192
D5
G5
5fr
F5
8va
C5
3fr
B♭5
Two Guitars

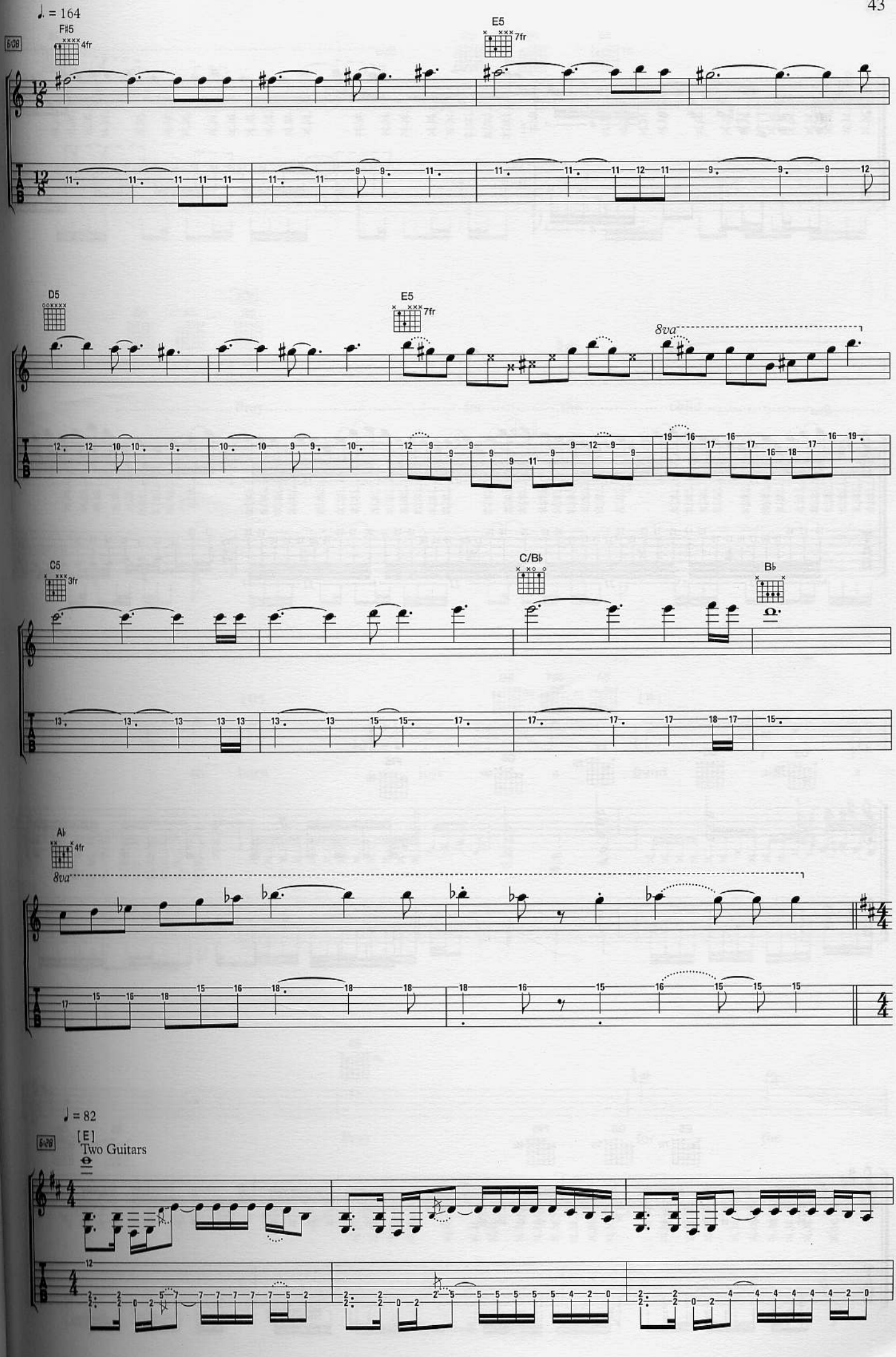

D5
E5
7fr
F5
8va
D5
B♭5
rall.

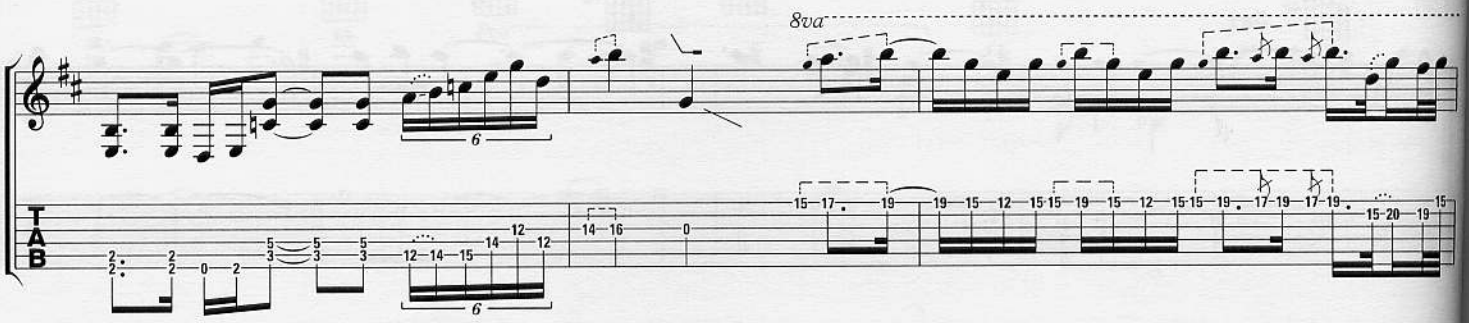

♩ = 82
5:09
E5
7fr
F5
E5
7fr
F5
Esus2
7fr
let ring
Fsus2
8fr

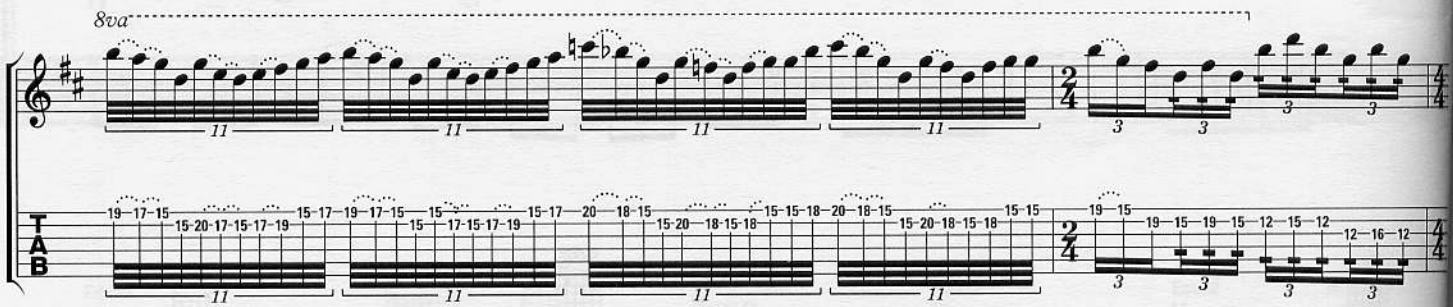

Esus2
7fr
Gsus2
10fr
A♭sus2
11fr
Esus2
7fr
Fsus2
8fr
Esus2
7fr

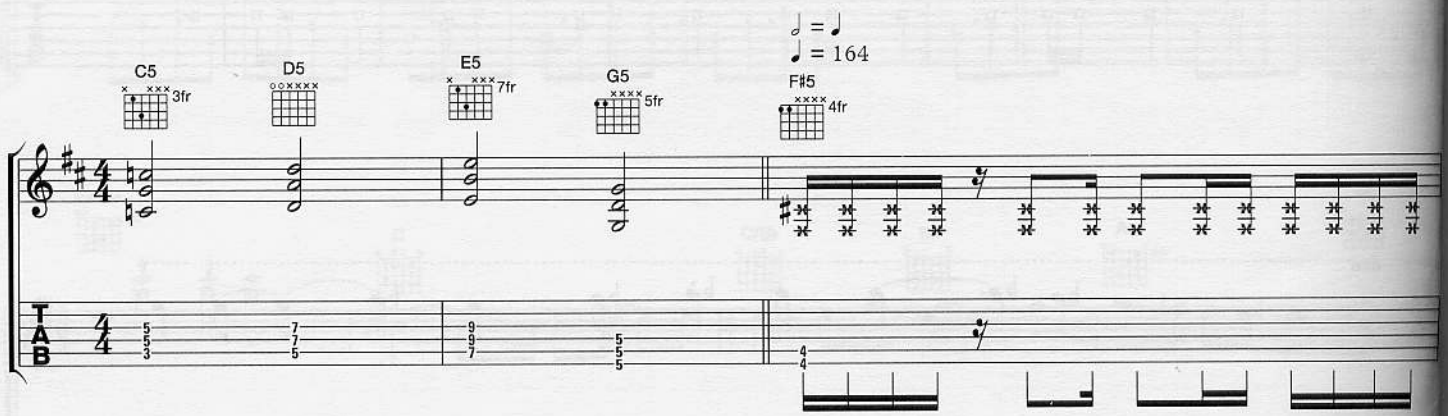

Fsus2
8fr
C
C/B♭
B♭
A♭
4fr

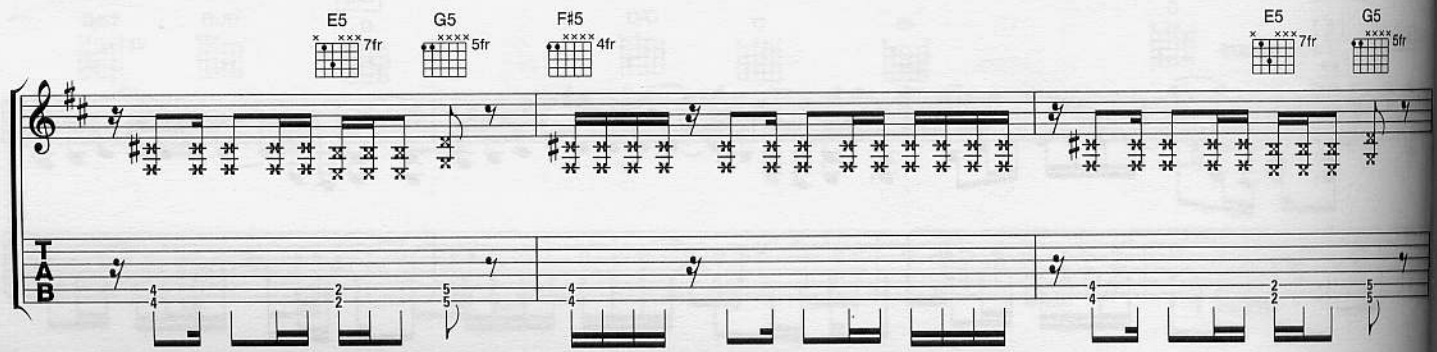

Gm7
3fr
B♭/D
5:44
D
D/C
C
B♭
C

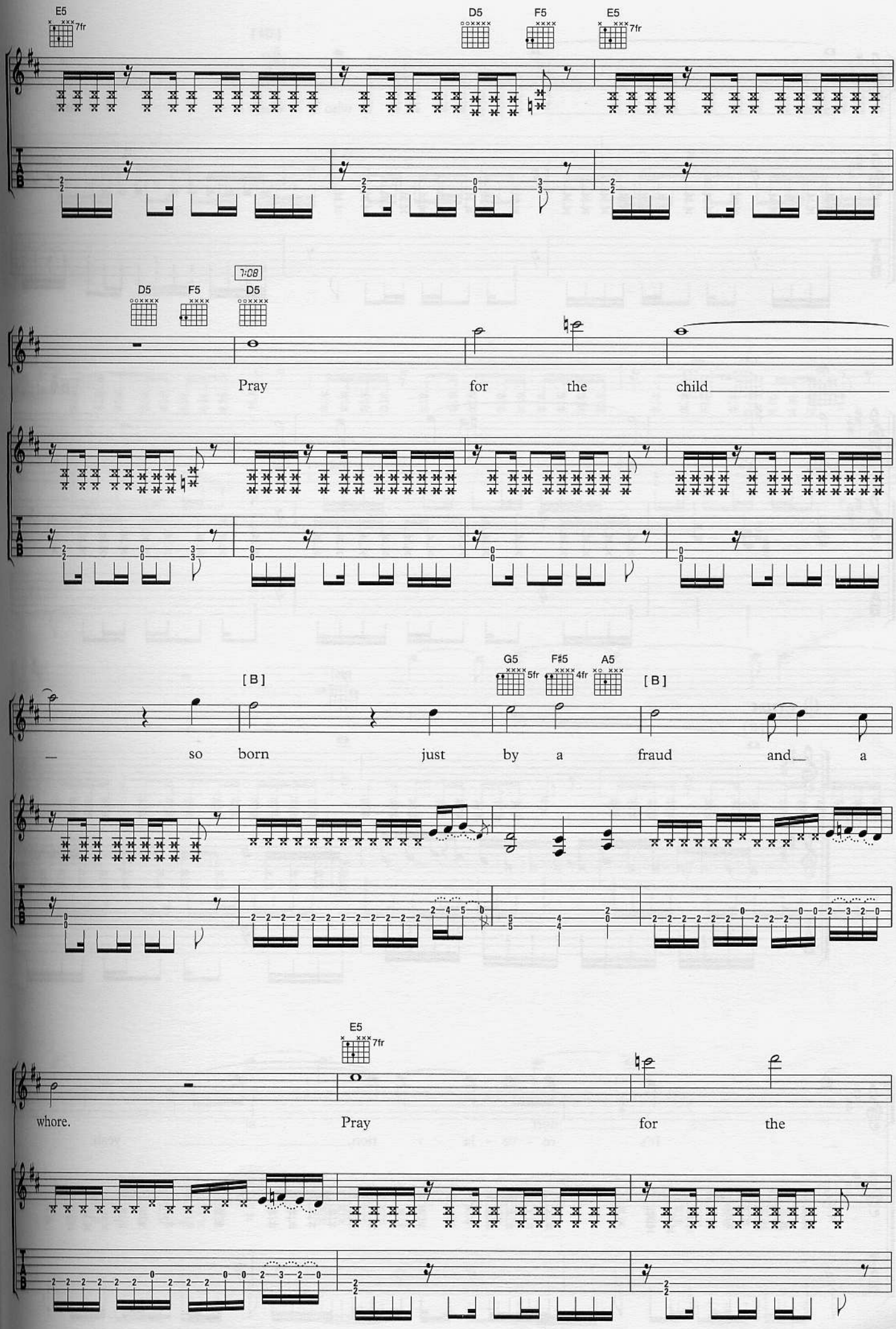

♩. = 164
6:08
F♯5
4fr
E5
7fr
D5
E5
7fr
8va
C5
3fr
C/B♭
B♭
A♭
4fr
8va
♩ = 82
6:28
[E]
Two Guitars

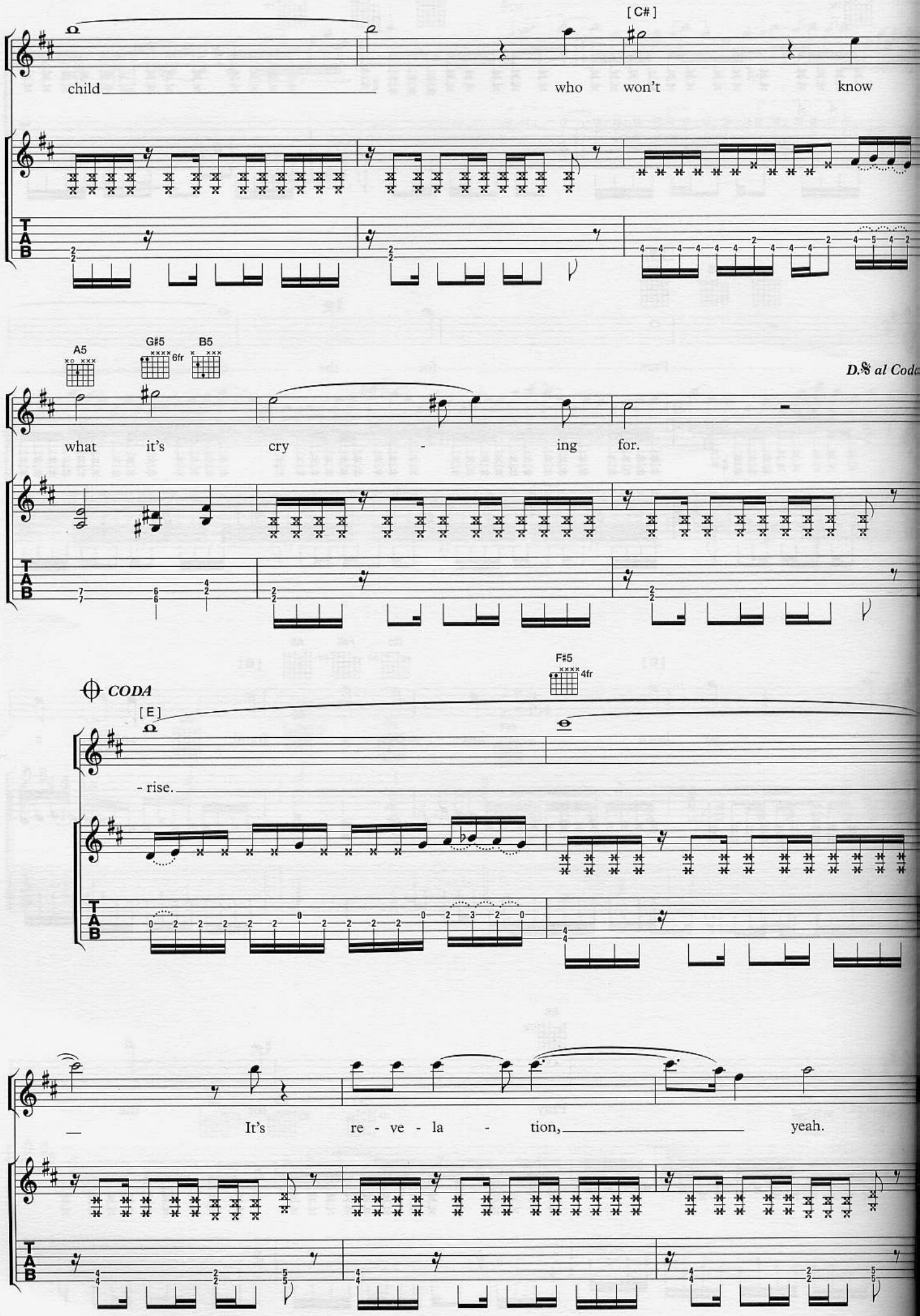

8va
6
6

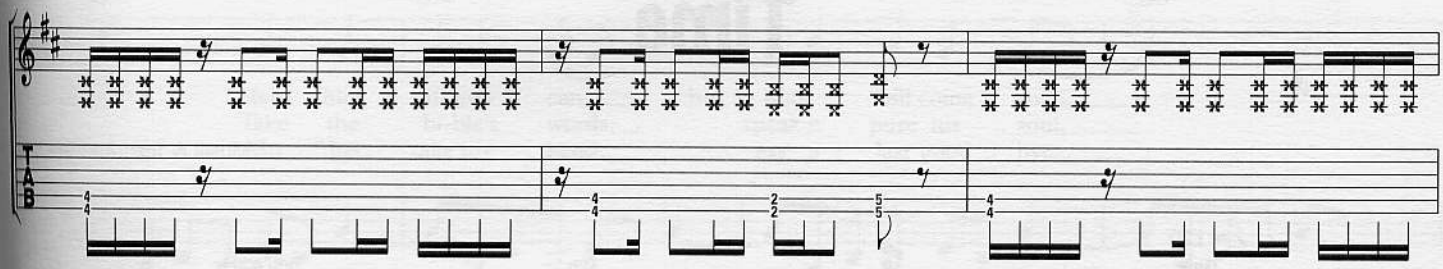

8va
11
11
11
11
3
3
3
3
11
11
11
11
3
3
3
3

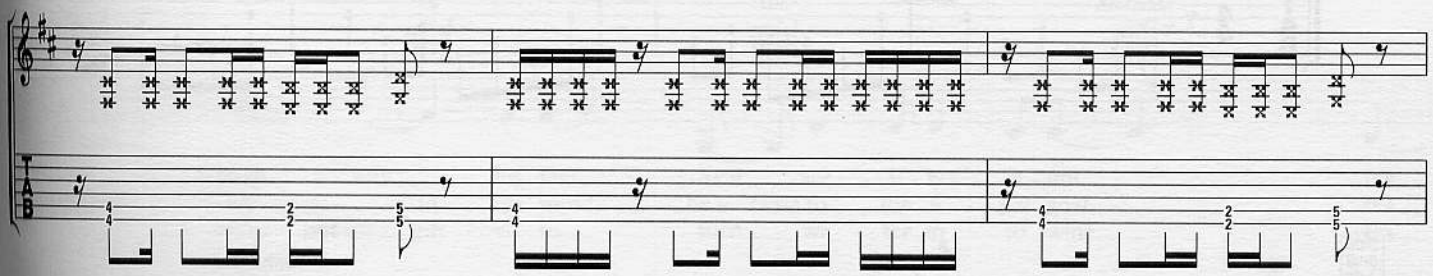

♩ = ♩
♩ = 164
C5
3fr
D5
E5
7fr
G5
5fr
F♯5
4fr

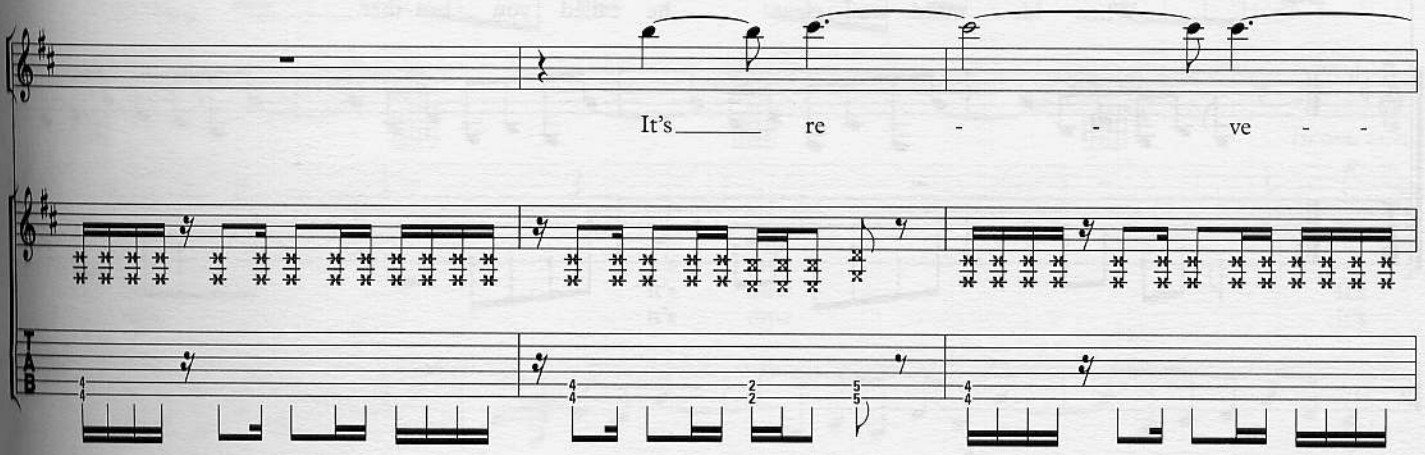

E5
7fr
G5
5fr
F♯5
4fr
E5
7fr
G5
5fr

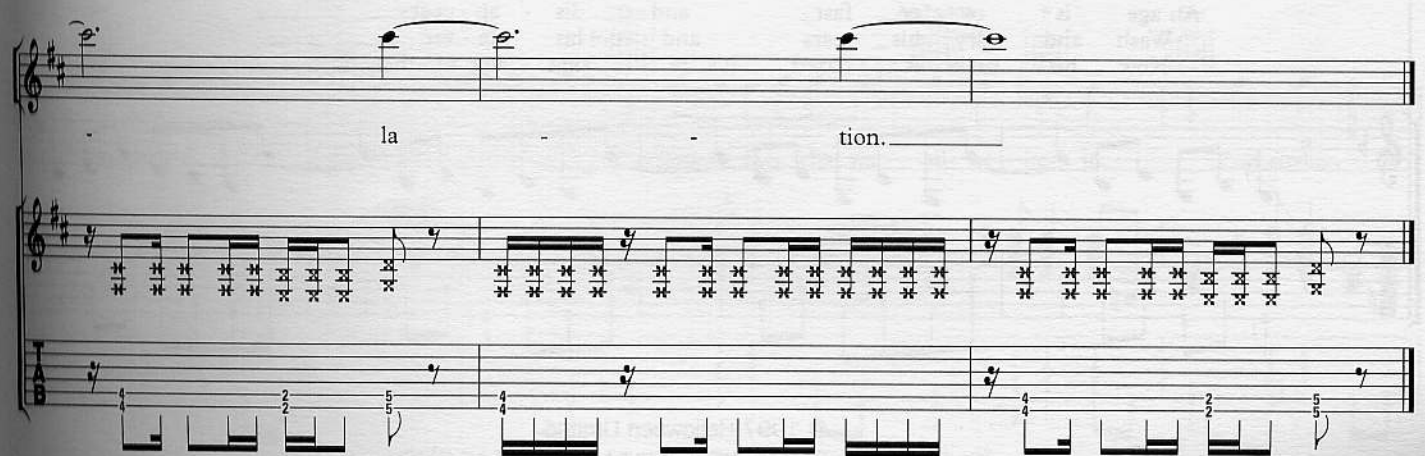

E5
7fr
D5
F5
E5
7fr
7:08
D5
F5
D5
Pray for the child
[B]
G5
5fr
F#5
4fr
A5
[B]
so born just by a fraud and a
E5
7fr
whore. Pray for the


[C#]
child who won't know
A5
G♯5
6fr
B5
D.S. al Coda
what it's cry - ing for.
CODA
F♯5
4fr
[E]
- rise.
It's re - ve - la - tion, yeah.
T
A
B



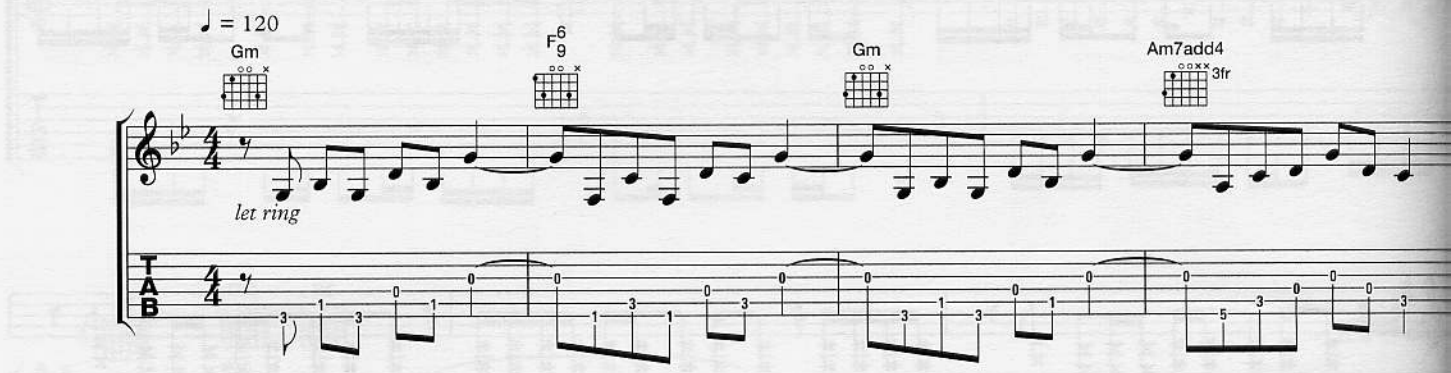


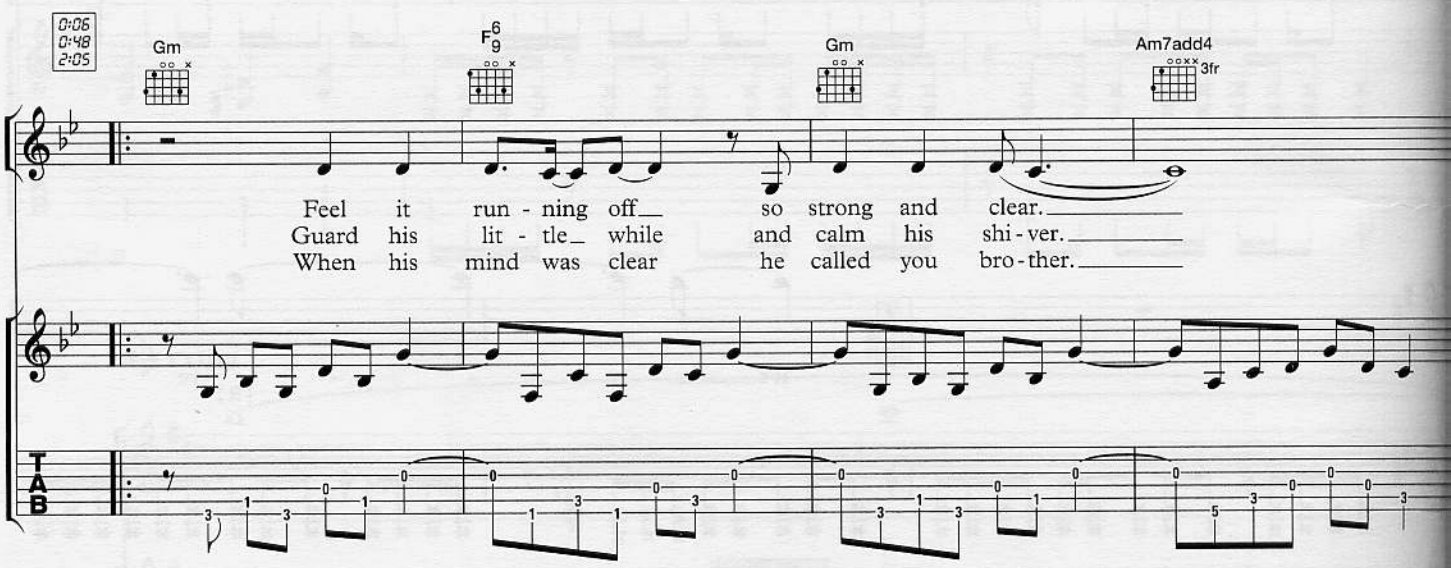

It's re - - ve - -

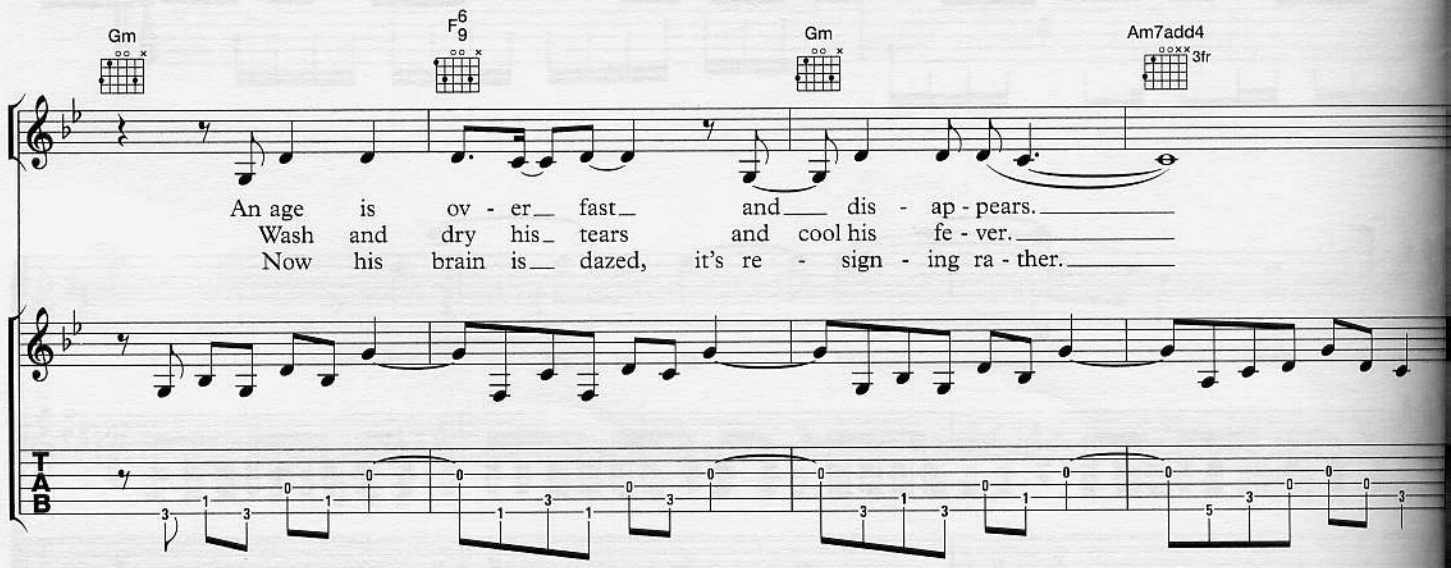

- la - - tion.

Time

Musik & Text: Andreas Deris







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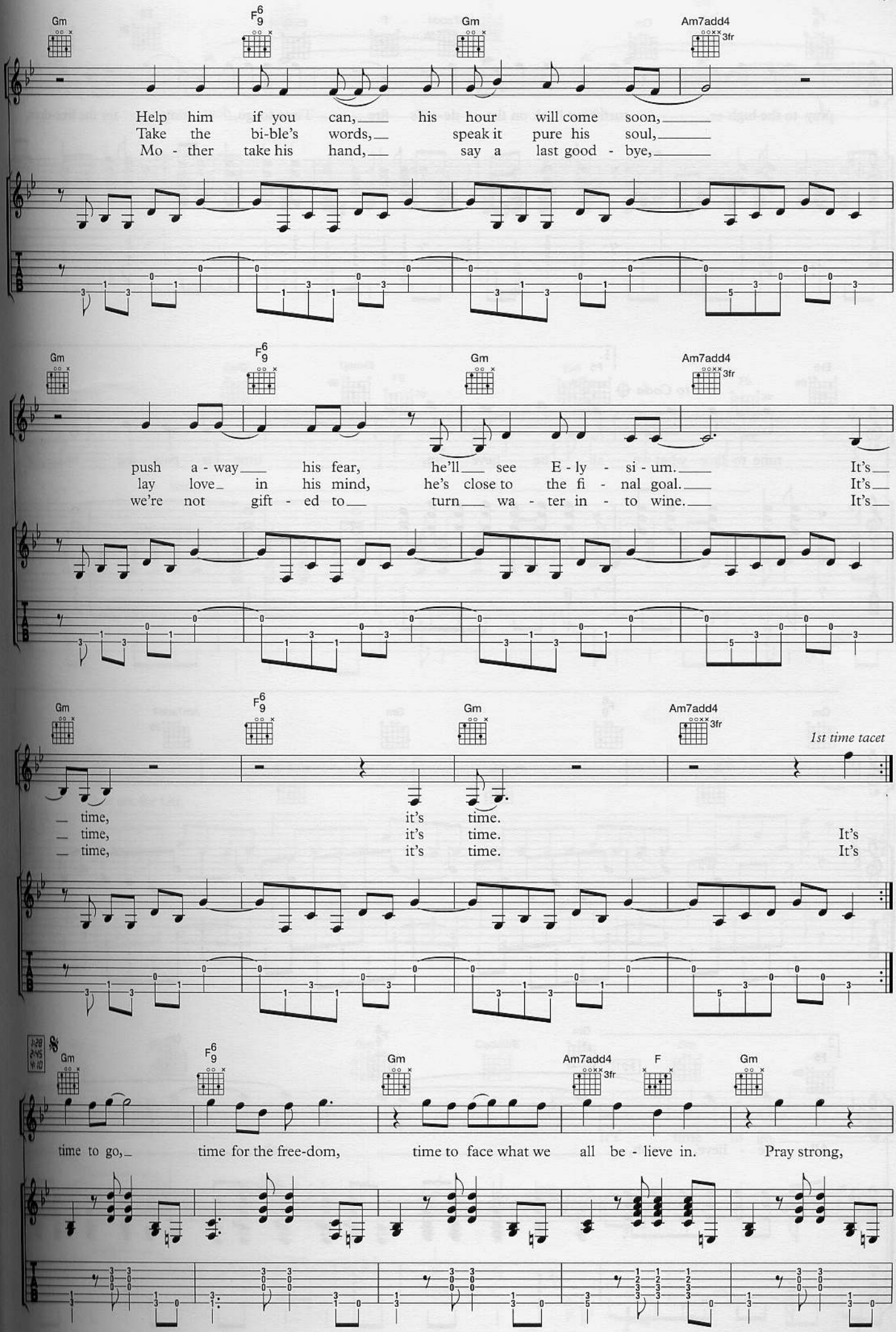
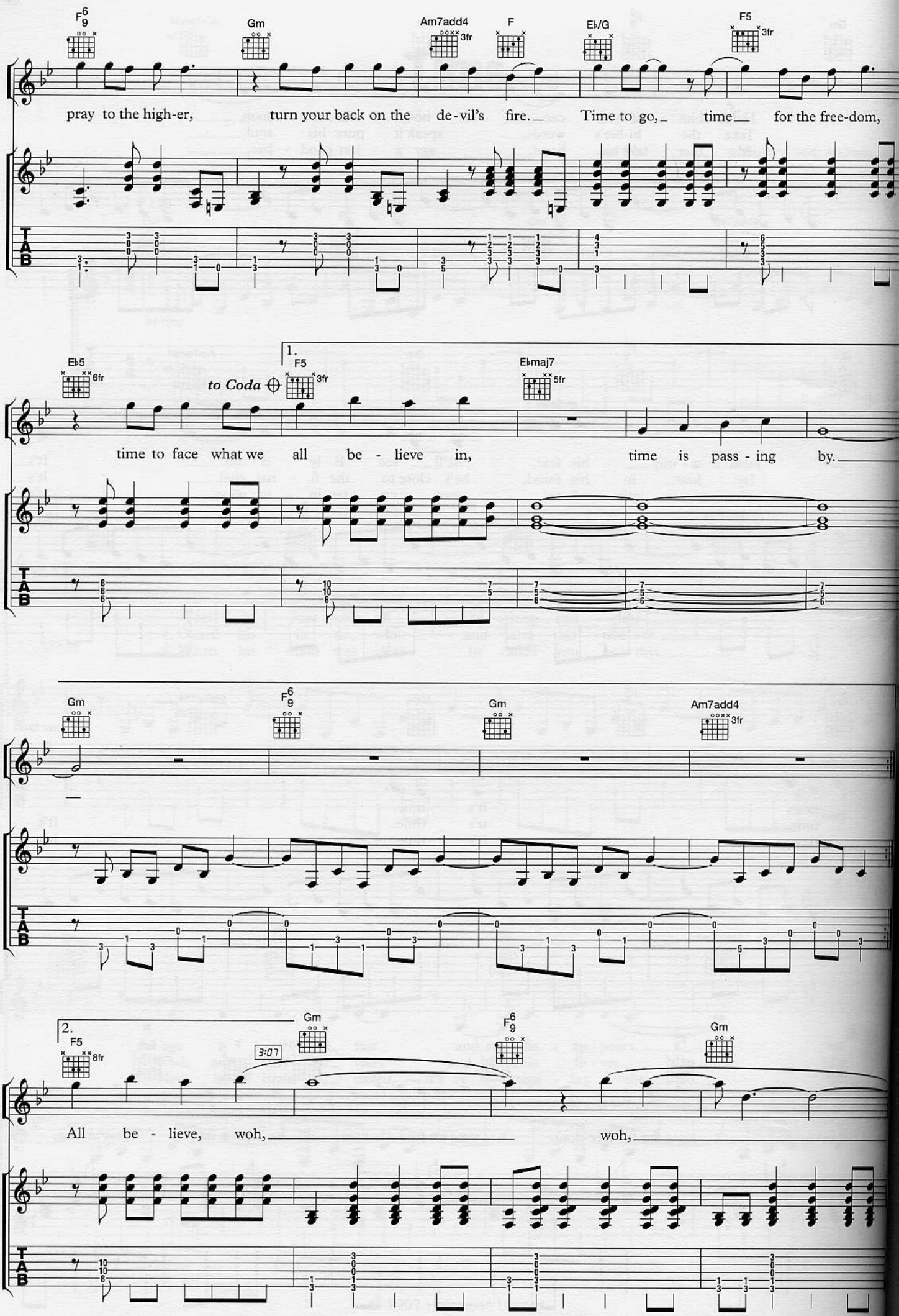
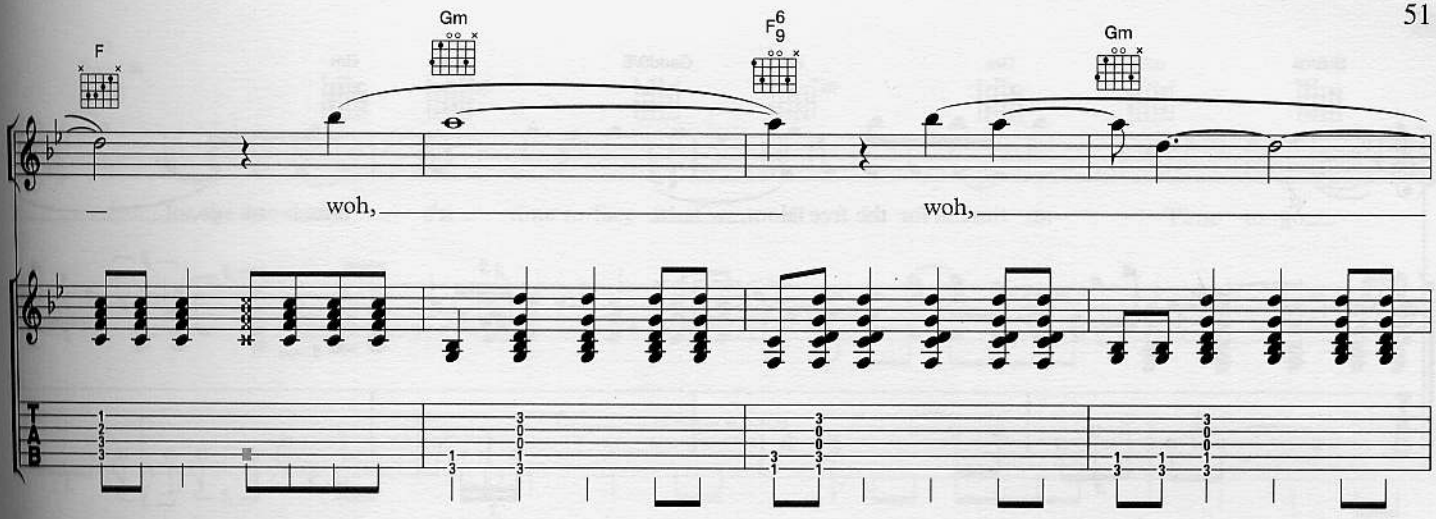
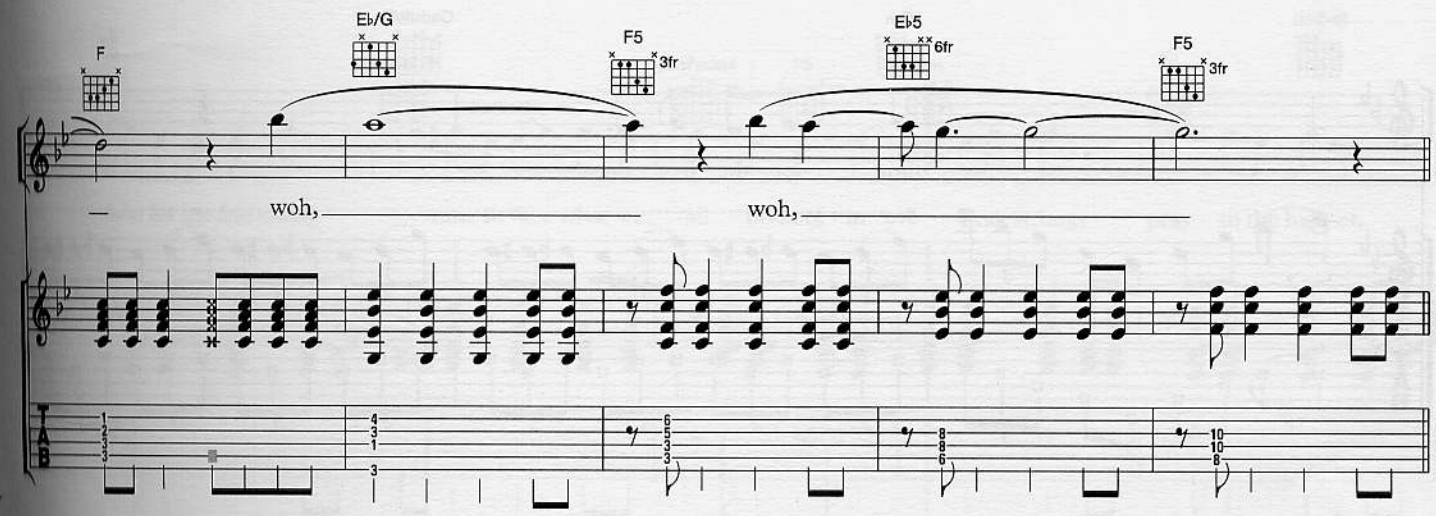
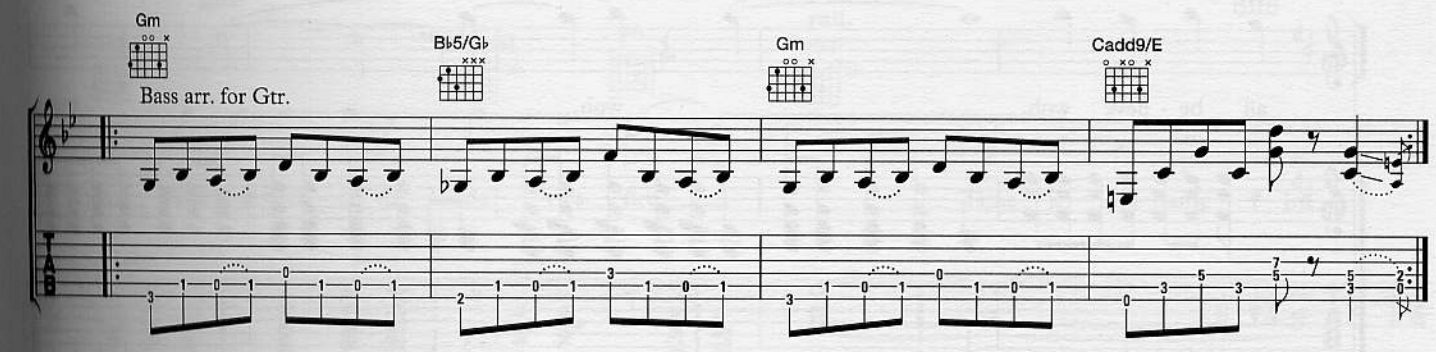
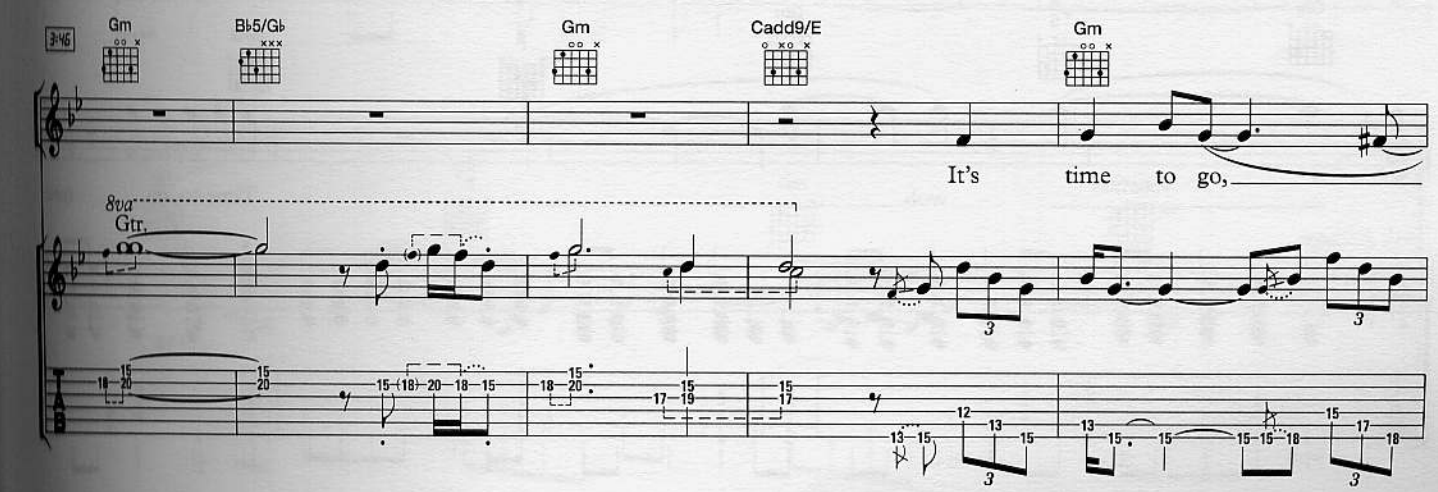

Gm
F6/9
Gm
Am7add4
3fr
Help him if you can, his hour will come soon,
Take the bi-ble's words, speak it pure his soul,
Mo - ther take his hand, say a last good - bye,
push a - way his fear, he'll see E - ly - si - um. It's
lay love in his mind, he's close to the fi - nal goal. It's
we're not gift - ed to turn wa - ter in - to wine. It's
1st time tacet
time, it's time.
time, it's time. It's
time, it's time. It's
1:28
2:45
4:10
F
time to go, time for the free-dom, time to face what we all be - lieve in. Pray strong,

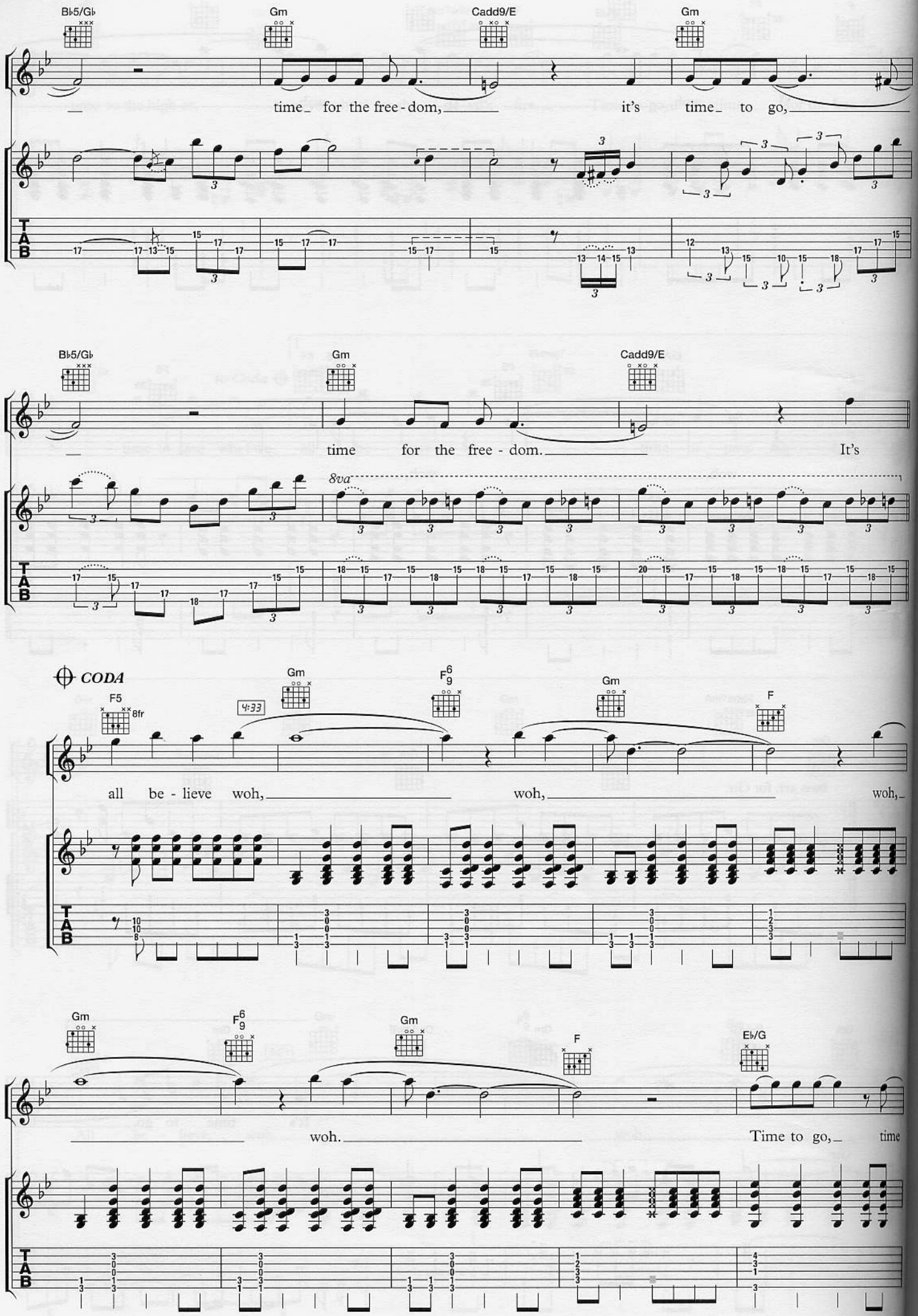

F6 9
Gm
Am7add4 3fr
F
E♭/G
F5 3fr
pray to the high-er, turn your back on the de-vil's fire. Time to go, time for the free-dom,
E♭5 6fr
to Coda
1.
F5 3fr
E♭maj7 5fr
time to face what we all be - lieve in, time is pass - ing by.
Gm
F6 9
Gm
Am7add4 3fr
2.
F5 8fr
Gm
3:07
F6 9
Gm
All be - lieve, woh, woh,
T
A
B

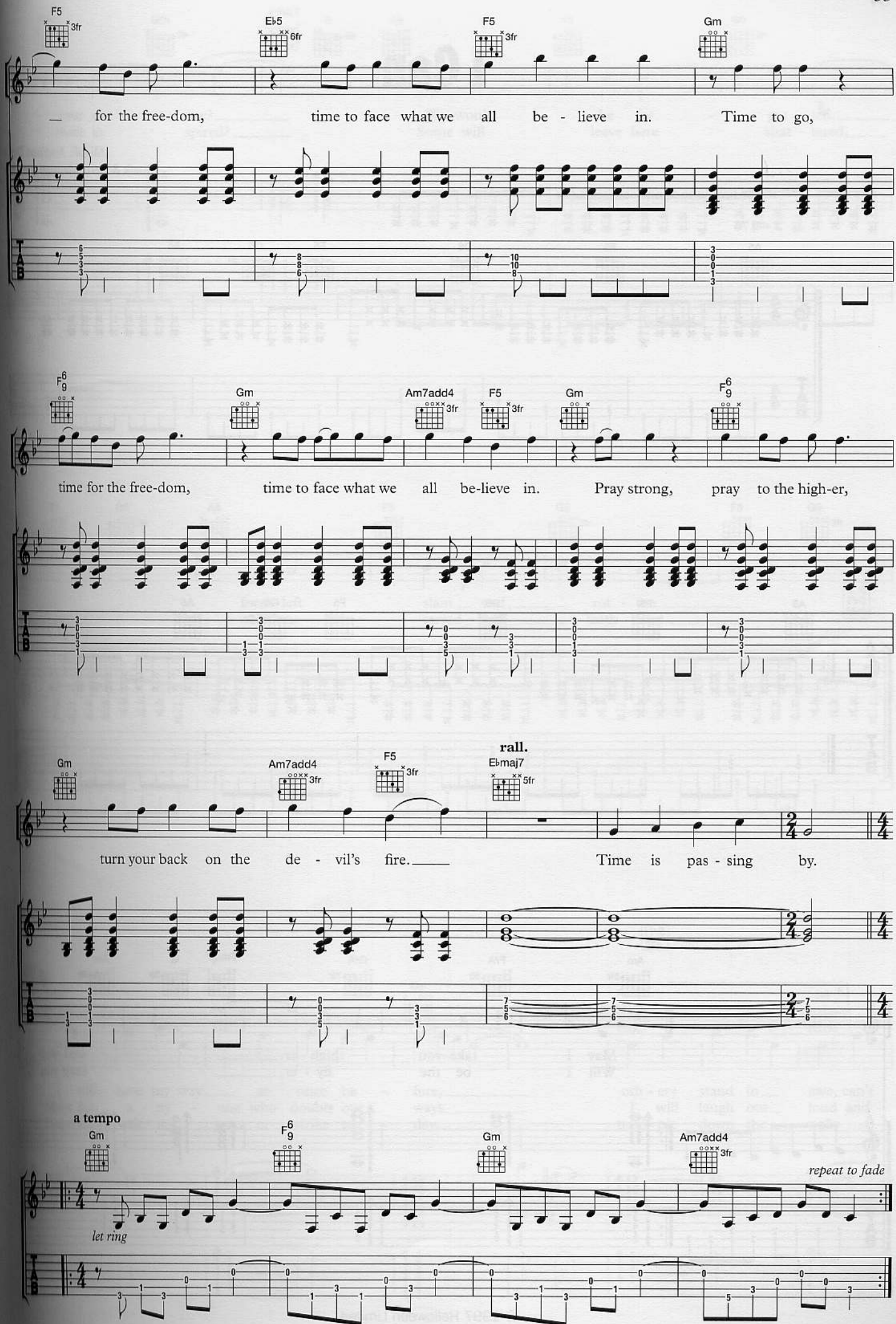

F
Gm
F6/9
Gm
woh,
woh,


F
E♭/G
F5
3fr
E♭5
6fr
F5
3fr
woh,
woh,


Gm
Bass arr. for Gtr.
B♭5/G♭
Gm
Cadd9/E


3:46
Gm
B♭5/G♭
Gm
Cadd9/E
Gm
It's time to go,
8va
Gtr.

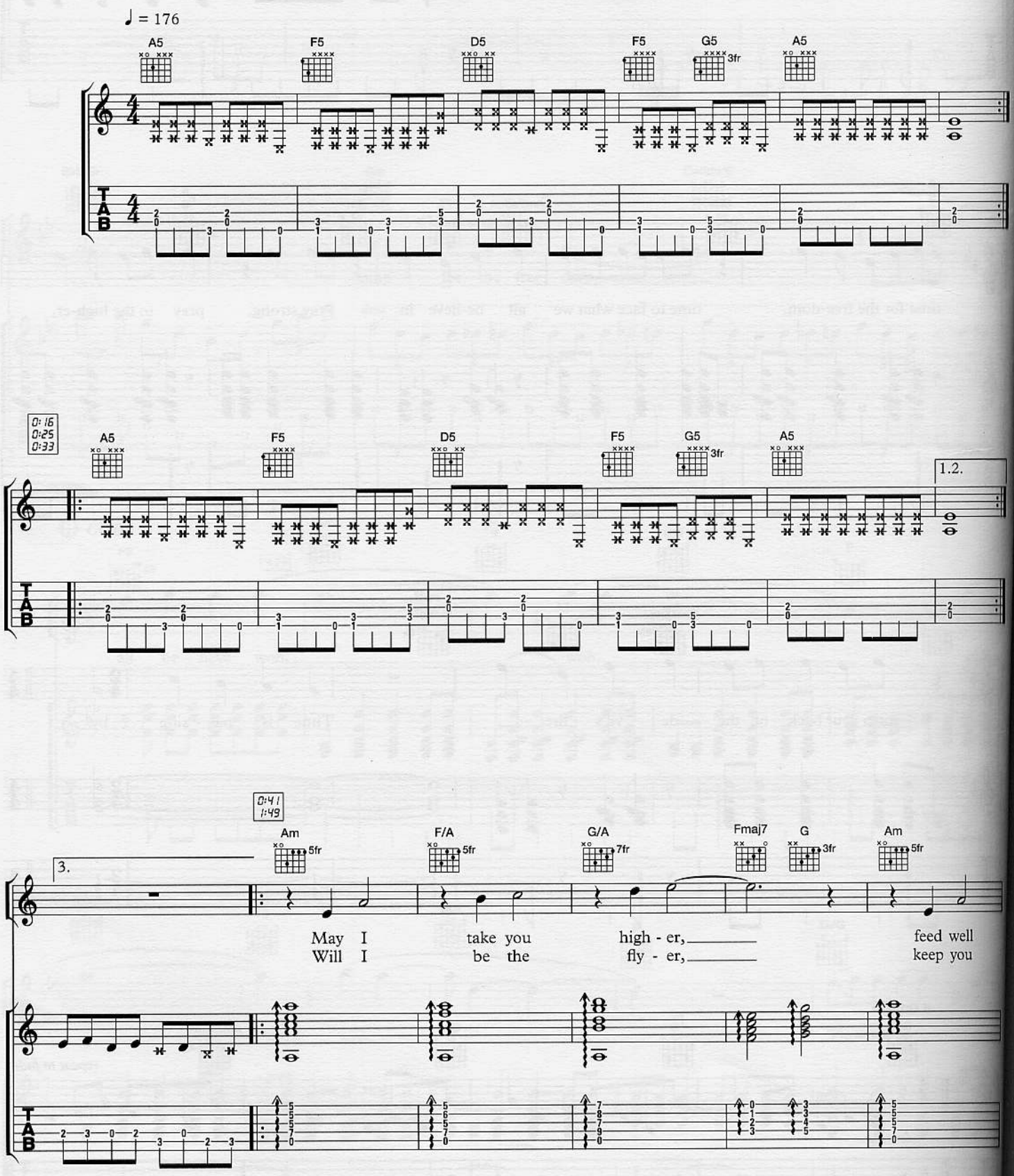

B♭5/G♭
Gm
Cadd9/E
Gm
time for the free - dom, it's time to go,
B♭5/G♭
Gm
Cadd9/E
time for the free - dom. It's
8va
CODA
F5
8fr
Gm
F6 9
Gm
F
all be - lieve woh, woh, woh,
Gm
F6 9
Gm
F
E♭/G
woh. Time to go, time
T
A
B


F5
3fr
E♭5
6fr
F5
3fr
Gm
for the free-dom, time to face what we all be - lieve in. Time to go,
F6 9
Gm
Am7add4
3fr
F5
3fr
Gm
F6 9
time for the free-dom, time to face what we all be-lieve in. Pray strong, pray to the high-er,
Gm
Am7add4
3fr
F5
3fr
rall.
E♭maj7
5fr
turn your back on the de - vil's fire. Time is pas - sing by.
a tempo
Gm
F6 9
Gm
Am7add4
3fr
repeat to fade
let ring

I Can

Musik: Andreas Deris
Musik & Text: Michael Weikath

Recording sounds one semitone flat



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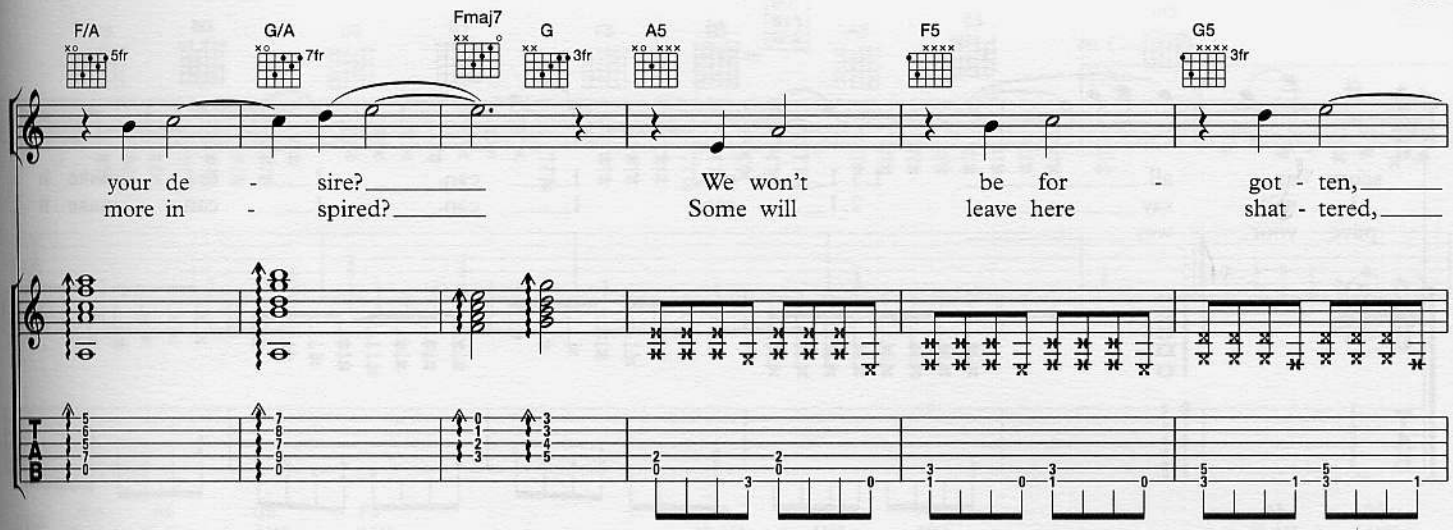
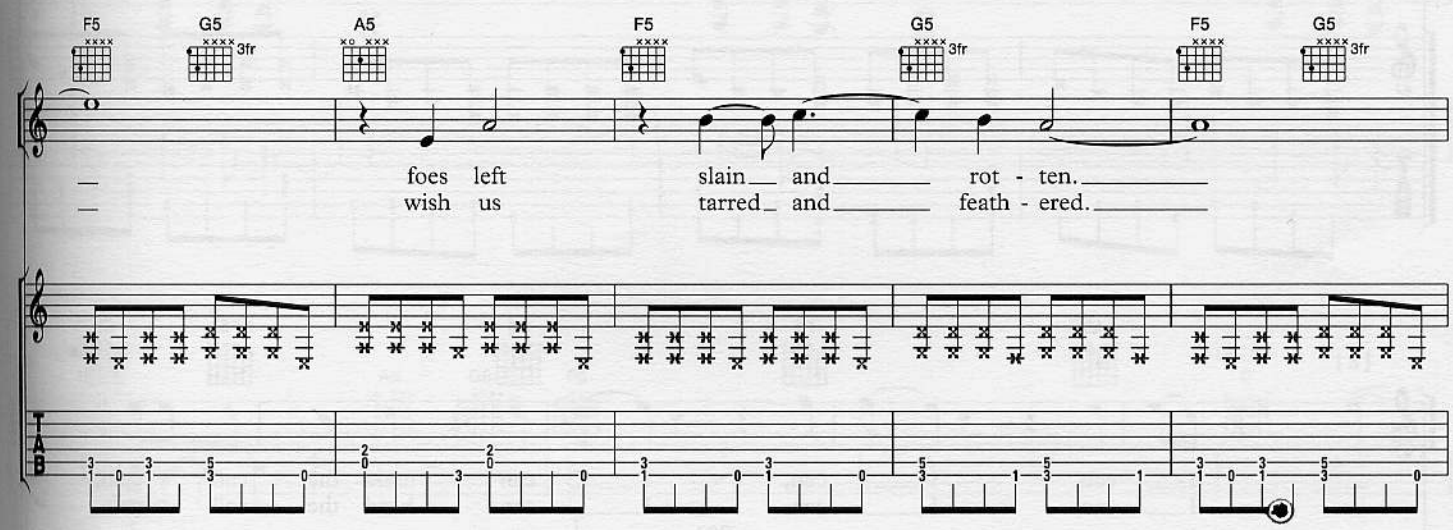
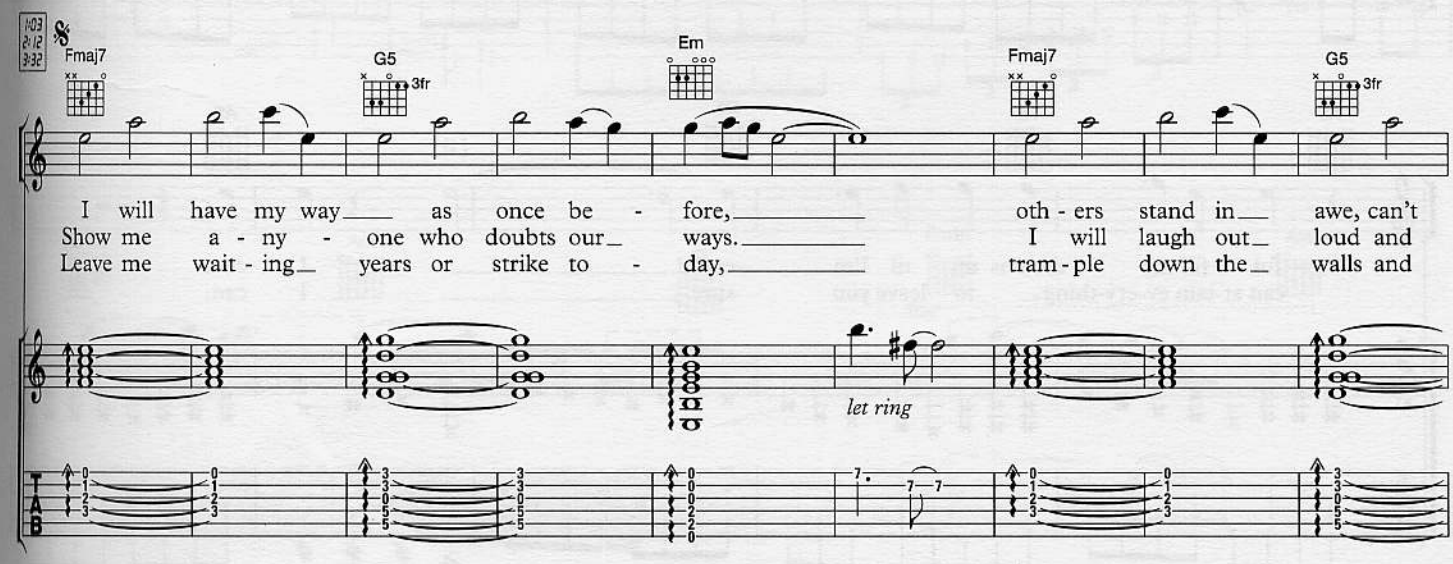
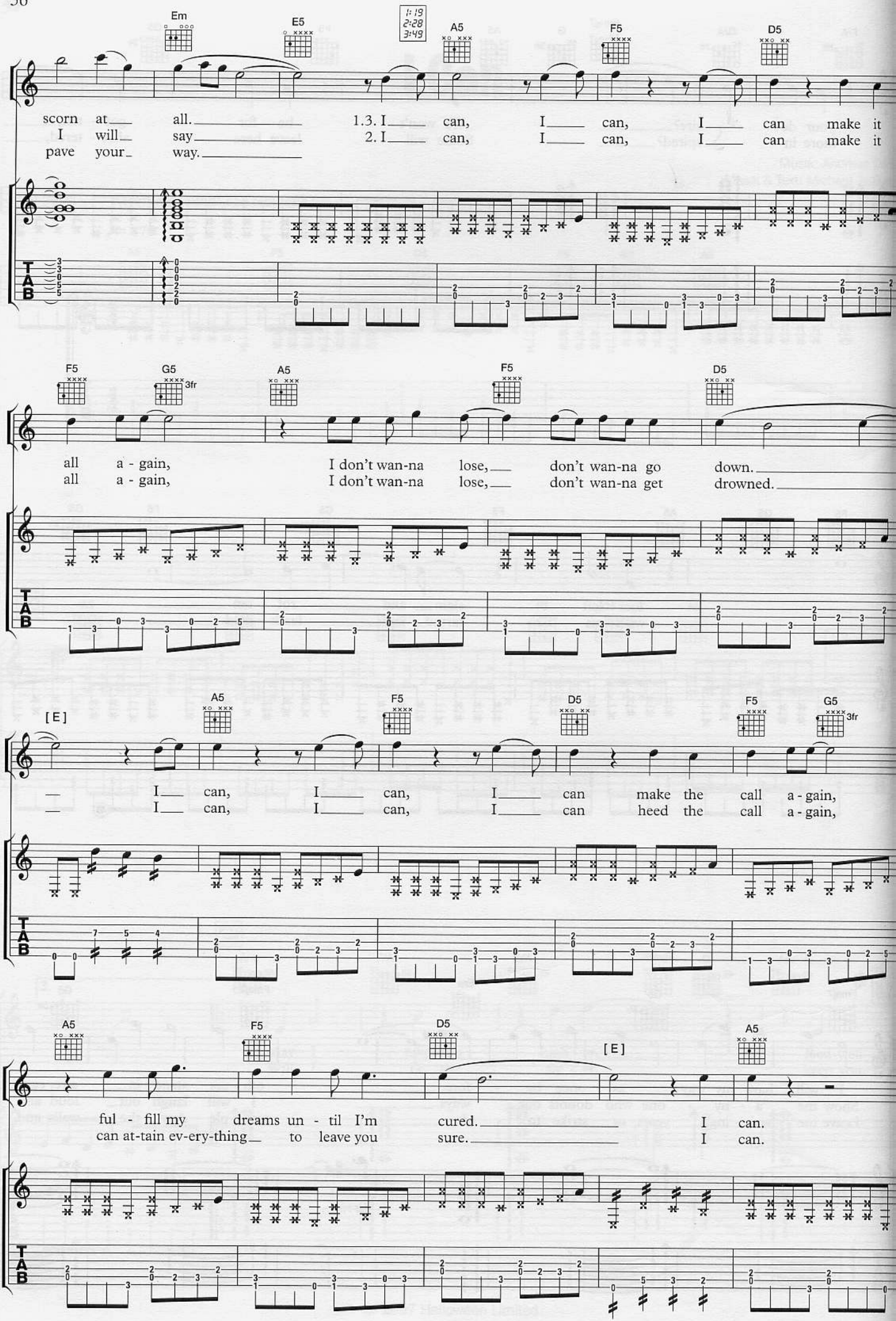
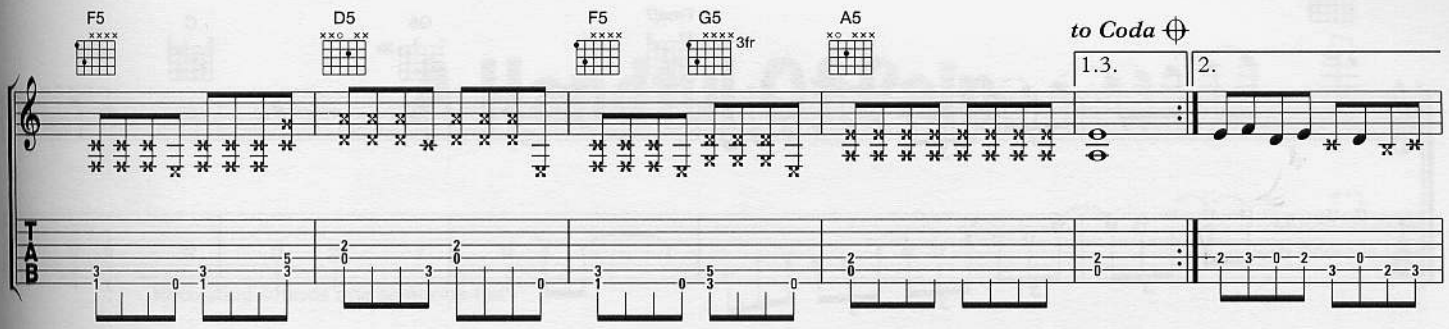
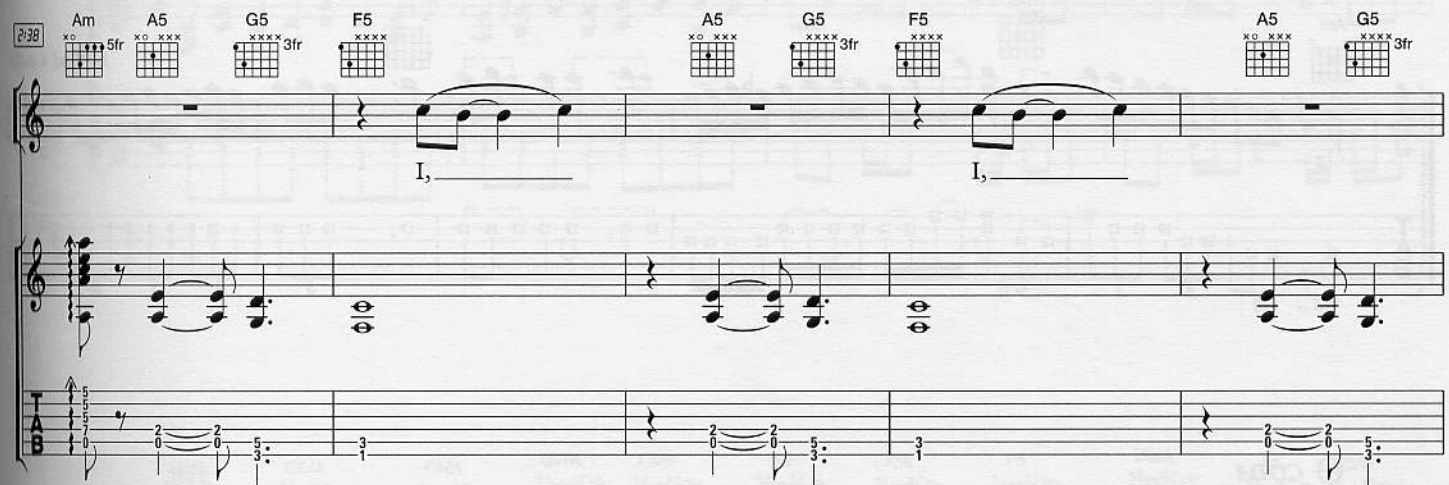

F/A
5fr
G/A
7fr
Fmaj7
G
3fr
A5
F5
G5
3fr
your de - sire?
more in - spired?
We won't be for - got - ten,
Some will leave here shat - tered,
TAB

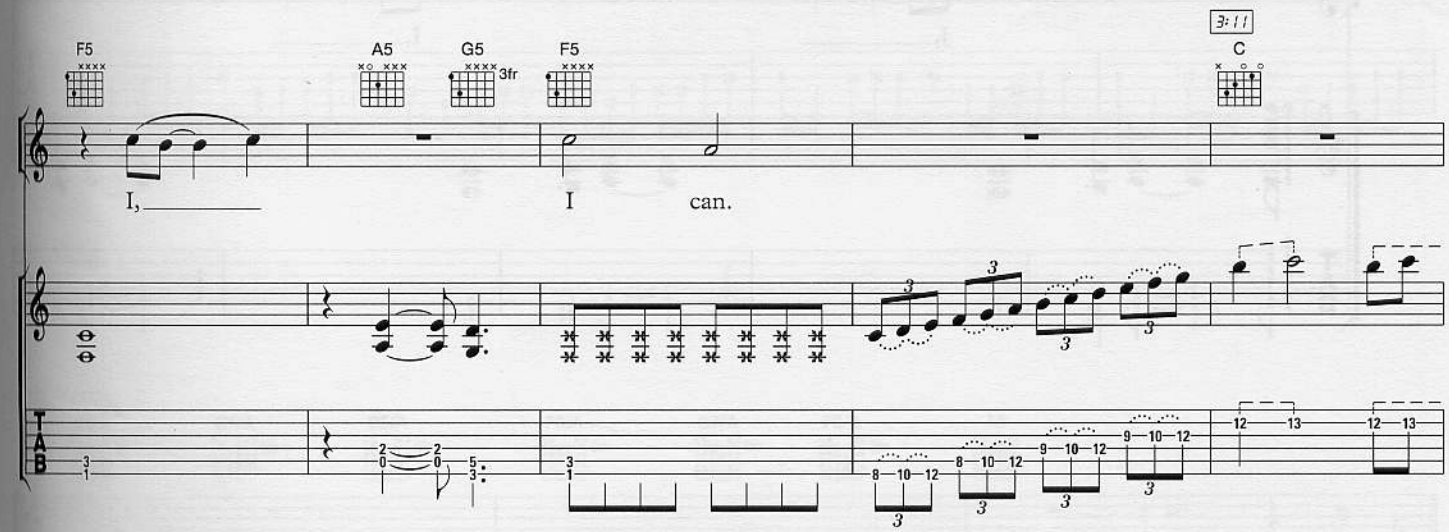

F5
G5
3fr
A5
F5
G5
3fr
F5
G5
3fr
foes left slain and rot - ten.
wish us tarred and feath - ered.
TAB

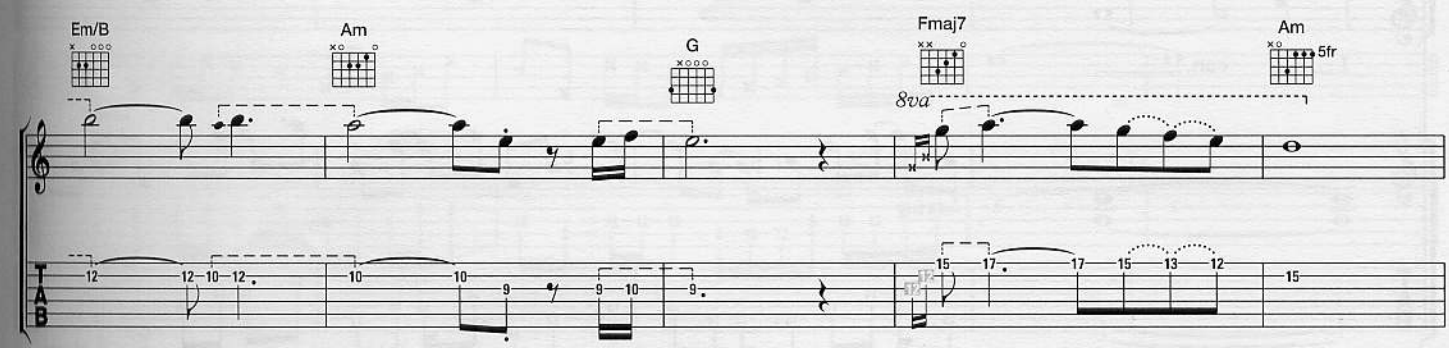

Fmaj7
G5
3fr
Em
Fmaj7
G5
3fr
I will have my way as once be - fore, oth - ers stand in awe, can't
Show me a - ny - one who doubts our ways. I will laugh out loud and
Leave me wait - ing years or strike to - day, tram - ple down the walls and
let ring
TAB

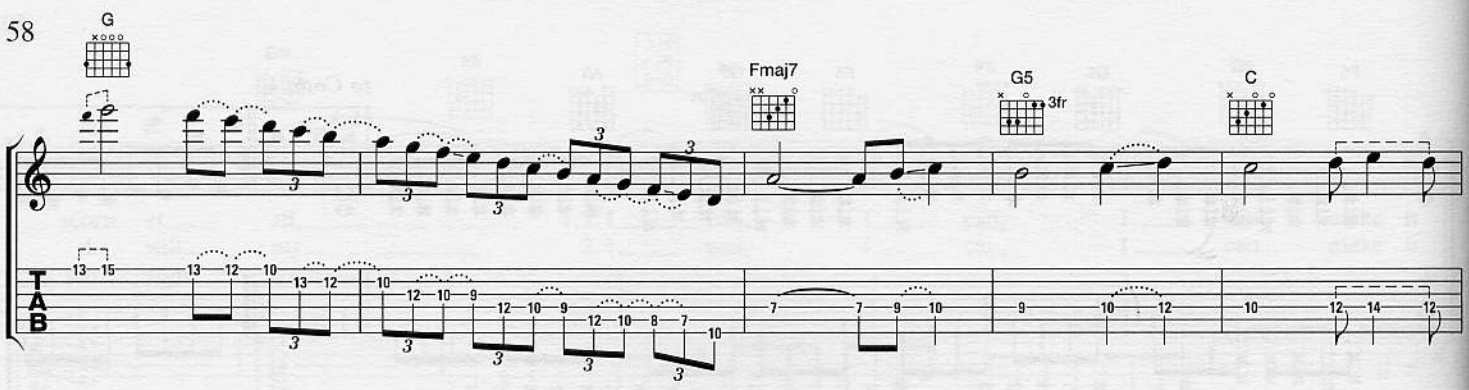

Em
E5
1: 19
2: 28
3: 49
A5
F5
D5
scorn at all. 1.3. I can, I can, I can make it
I will say 2. I can, I can, I can make it
pave your way.
F5
G5
3fr
A5
F5
D5
all a - gain, I don't wan-na lose, don't wan-na go down.
all a - gain, I don't wan-na lose, don't wan-na get drowned.
[E]
A5
F5
D5
F5
G5
3fr
I can, I can, I can make the call a - gain,
I can, I can, I can heed the call a - gain,
A5
F5
D5
[E]
A5
ful - fill my dreams un - til I'm cured. I can.
can at-tain ev-ery-thing to leave you sure. I can.
TAB

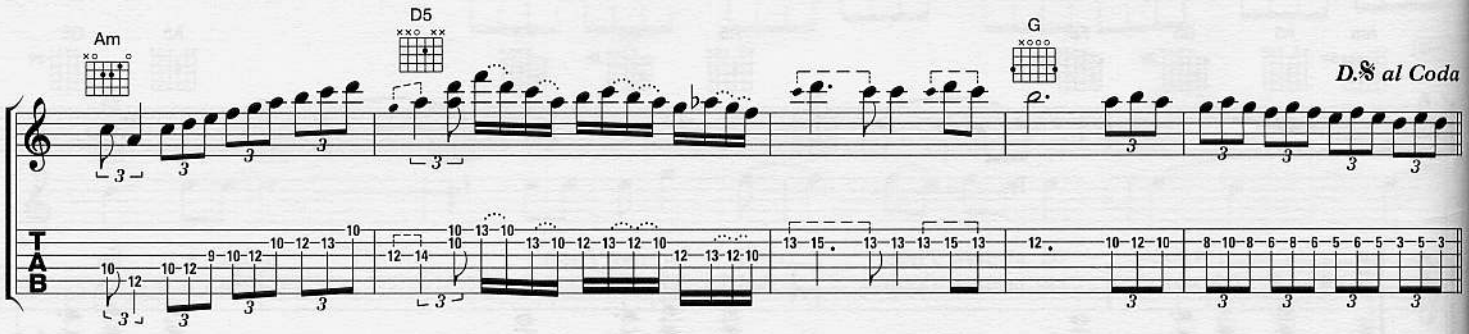

F5
D5
F5
G5
3fr
A5
to Coda
1.3.
2.

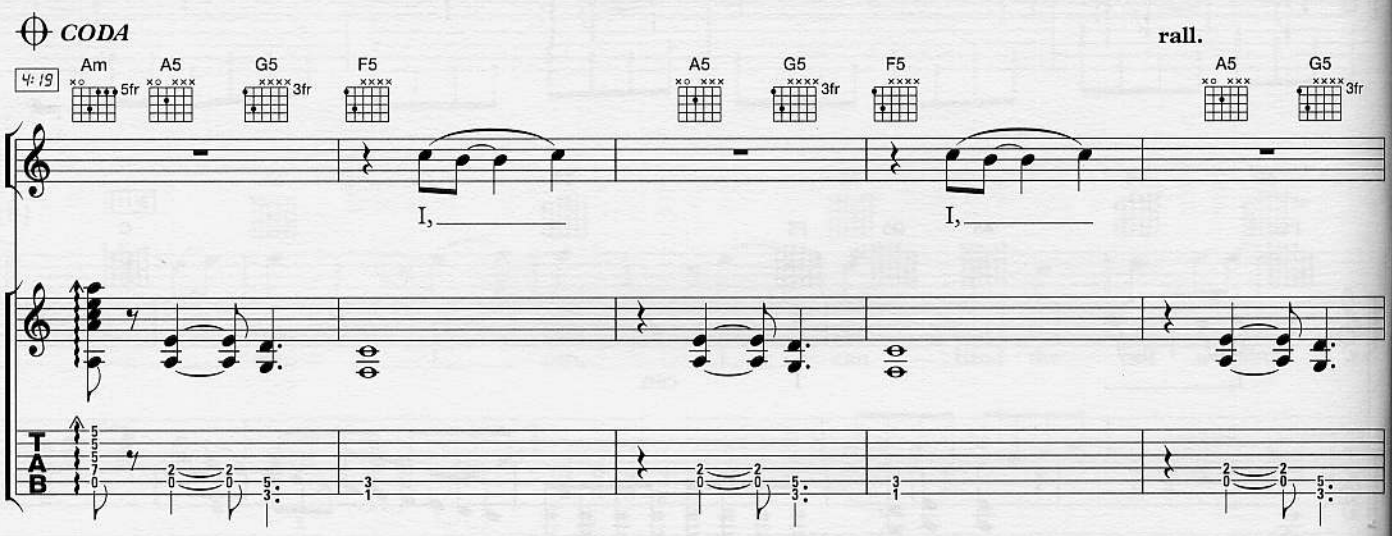

2:38
Am
5fr
A5
G5
3fr
F5
I,
A5
G5
3fr
F5
I,
A5
G5
3fr

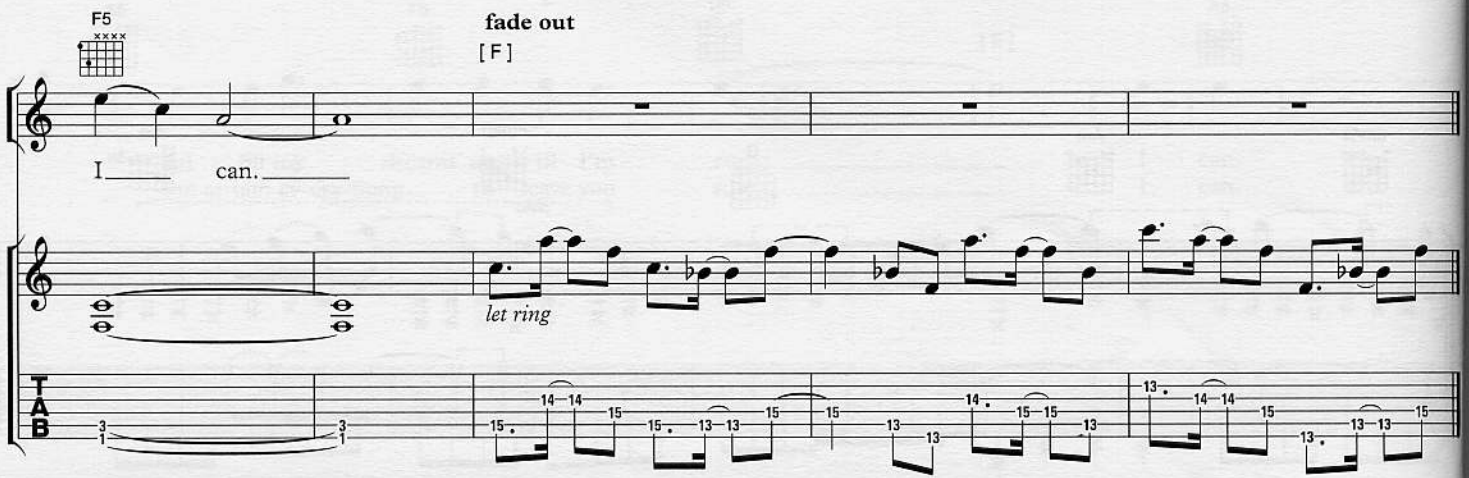

F5
I,
A5
G5
3fr
F5
I
3:11
C
can.


Em/B
Am
G
Fmaj7
8va
Am
5fr


G
Fmaj7
G5
3fr
C


Am
D5
G
D.S. al Coda

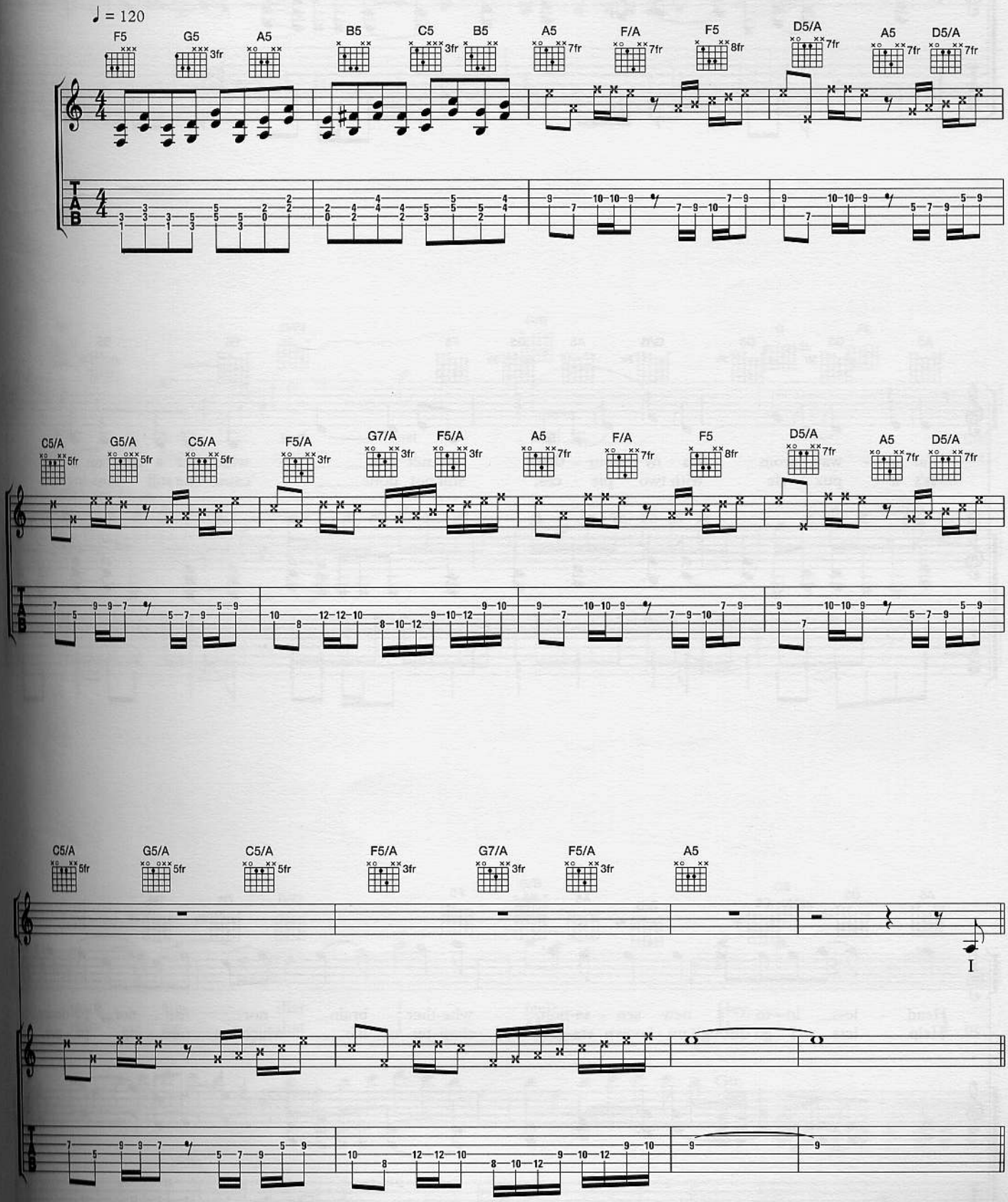

CODA
4:19
Am
A5
G5
3fr
F5
rall.
I,
I,


F5
fade out
[F]
I
can.
let ring

A Handful Of Pain

Musik: Uli Kusch
Text: Andreas Deris

Recording sounds one semitone flat



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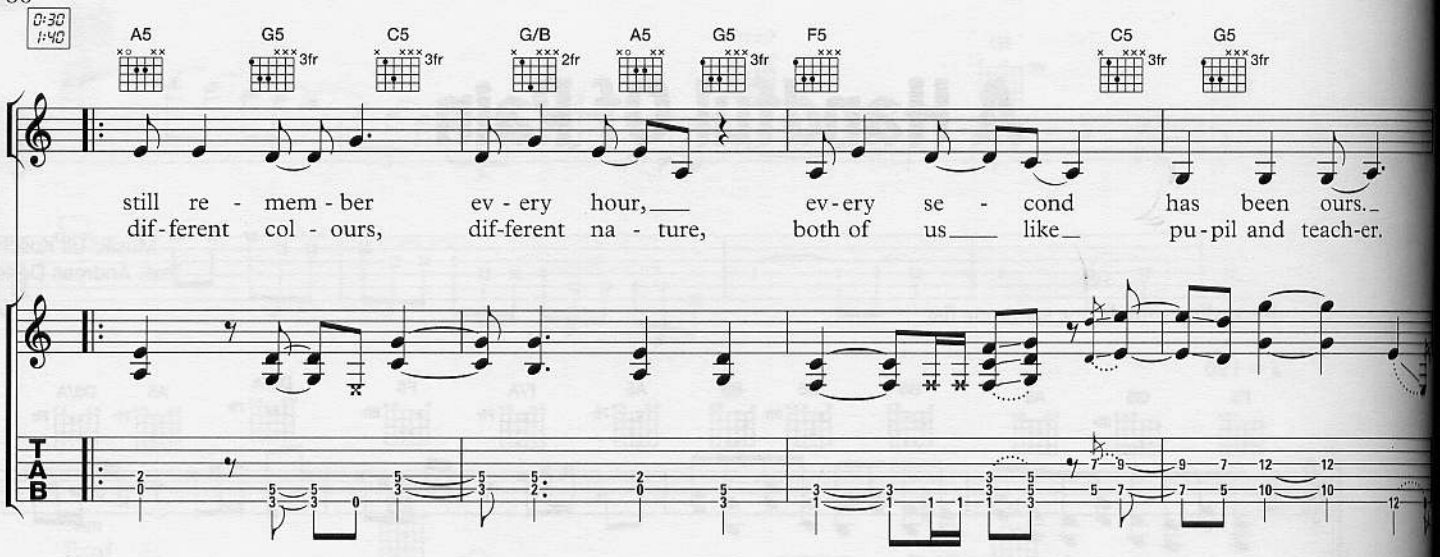
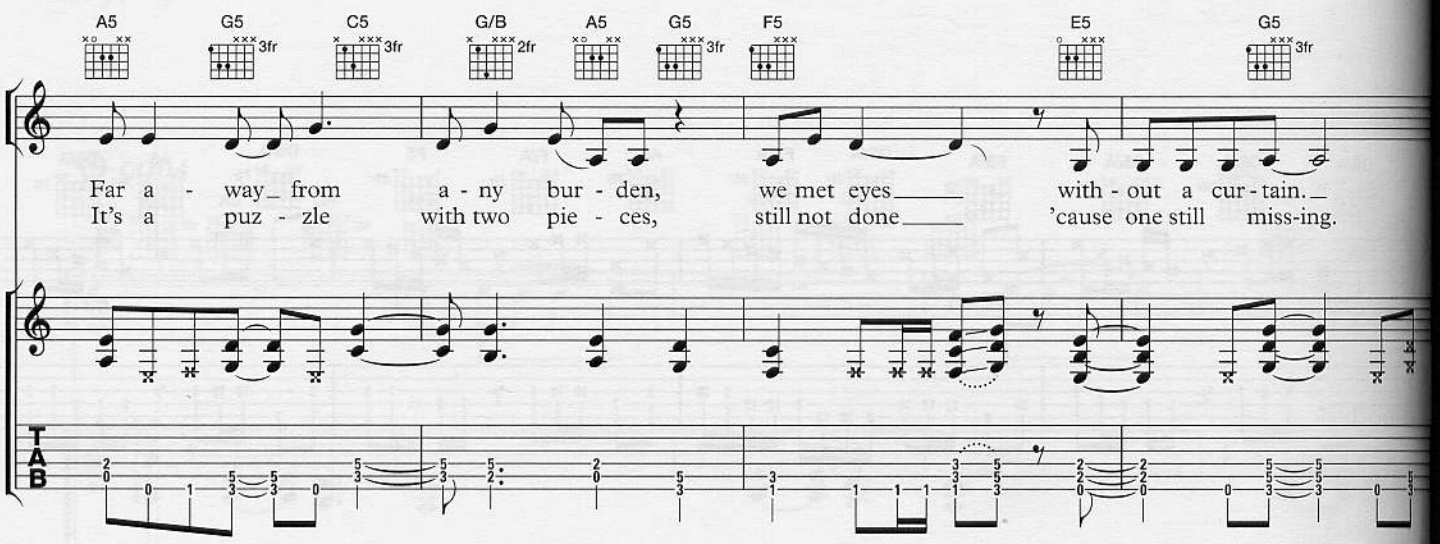
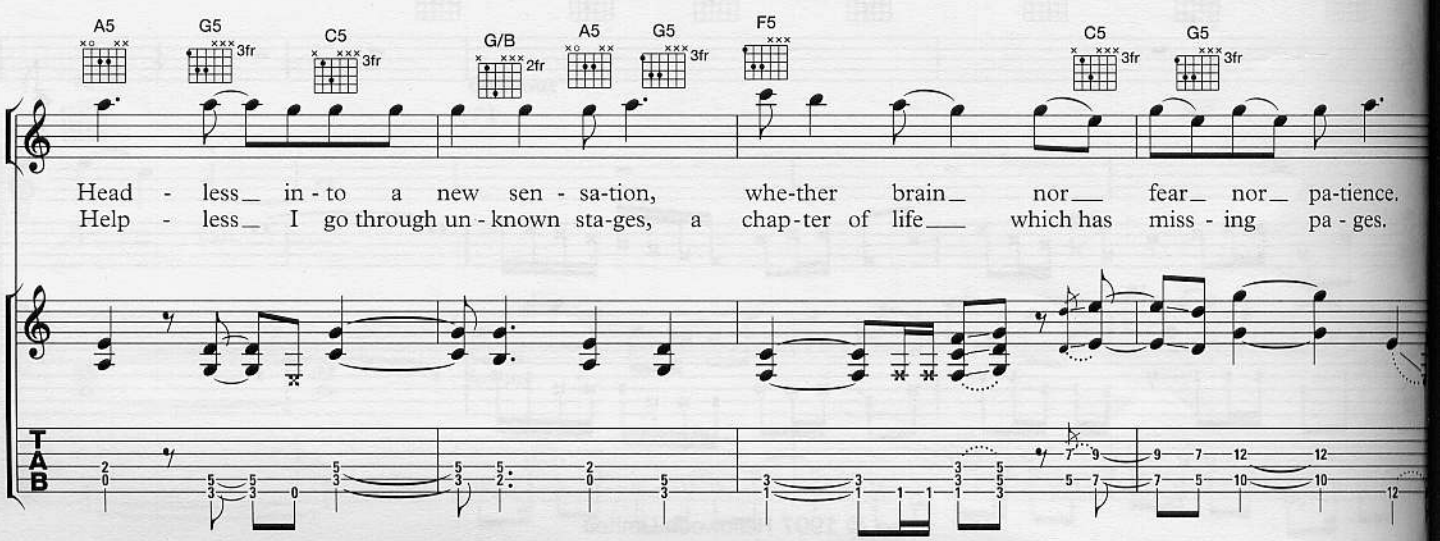
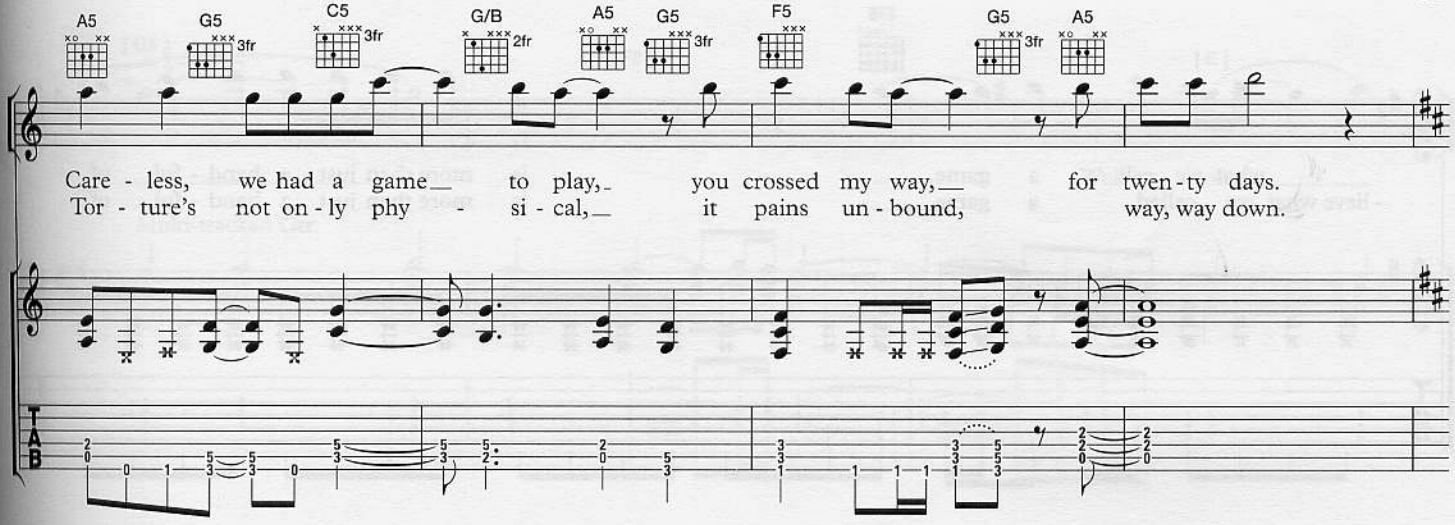
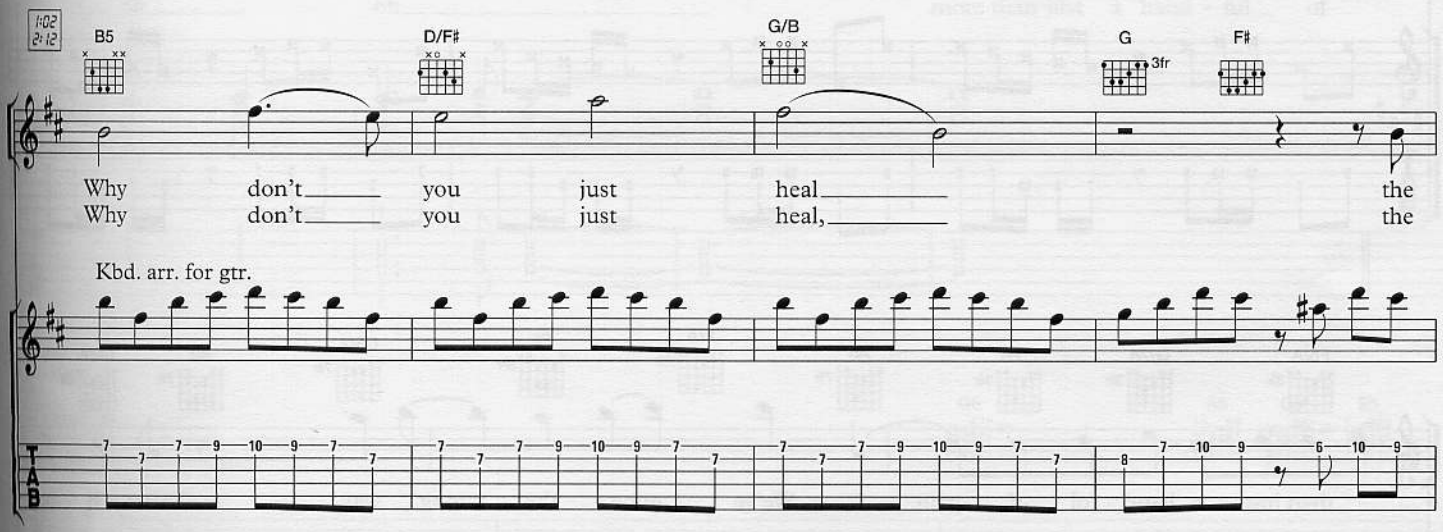
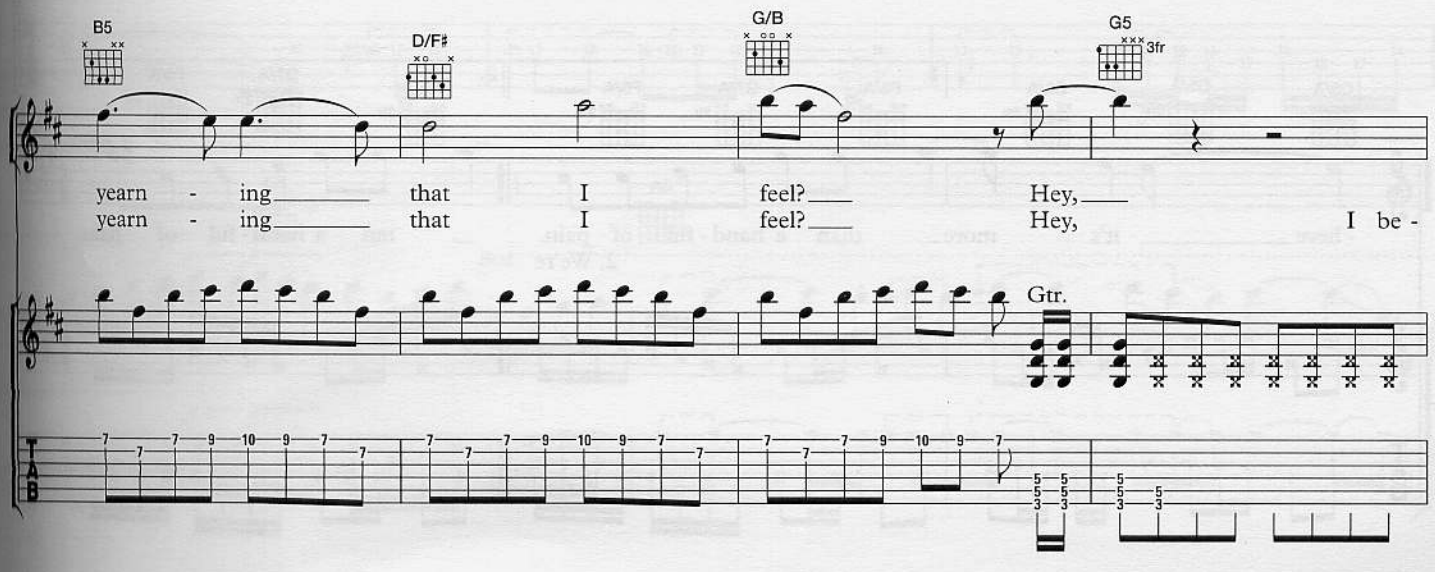

0:30
1:40
A5
G5 3fr
C5 3fr
G/B 2fr
A5
G5 3fr
F5
C5 3fr
G5 3fr
still re - mem - ber ev - ery hour, ev - ery se - cond has been ours.
dif - ferent col - ours, dif - ferent na - ture, both of us like pu - pil and teach - er.
T
A
B

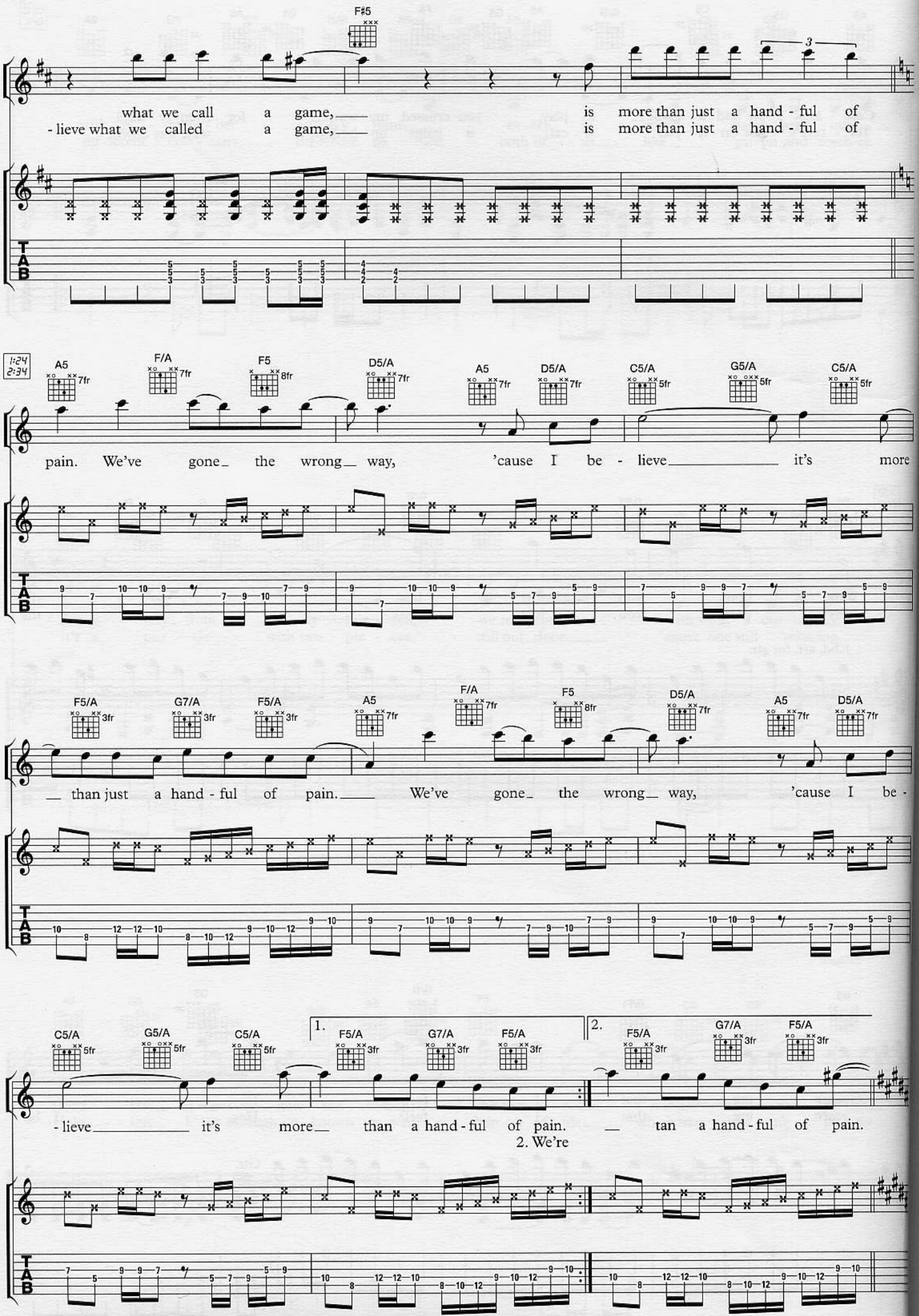

A5
G5 3fr
C5 3fr
G/B 2fr
A5
G5 3fr
F5
E5
G5 3fr
Far a - way from a - ny bur - den, we met eyes with - out a cur - tain.
It's a puz - zle with two pie - ces, still not done 'cause one still miss-ing.
T
A
B

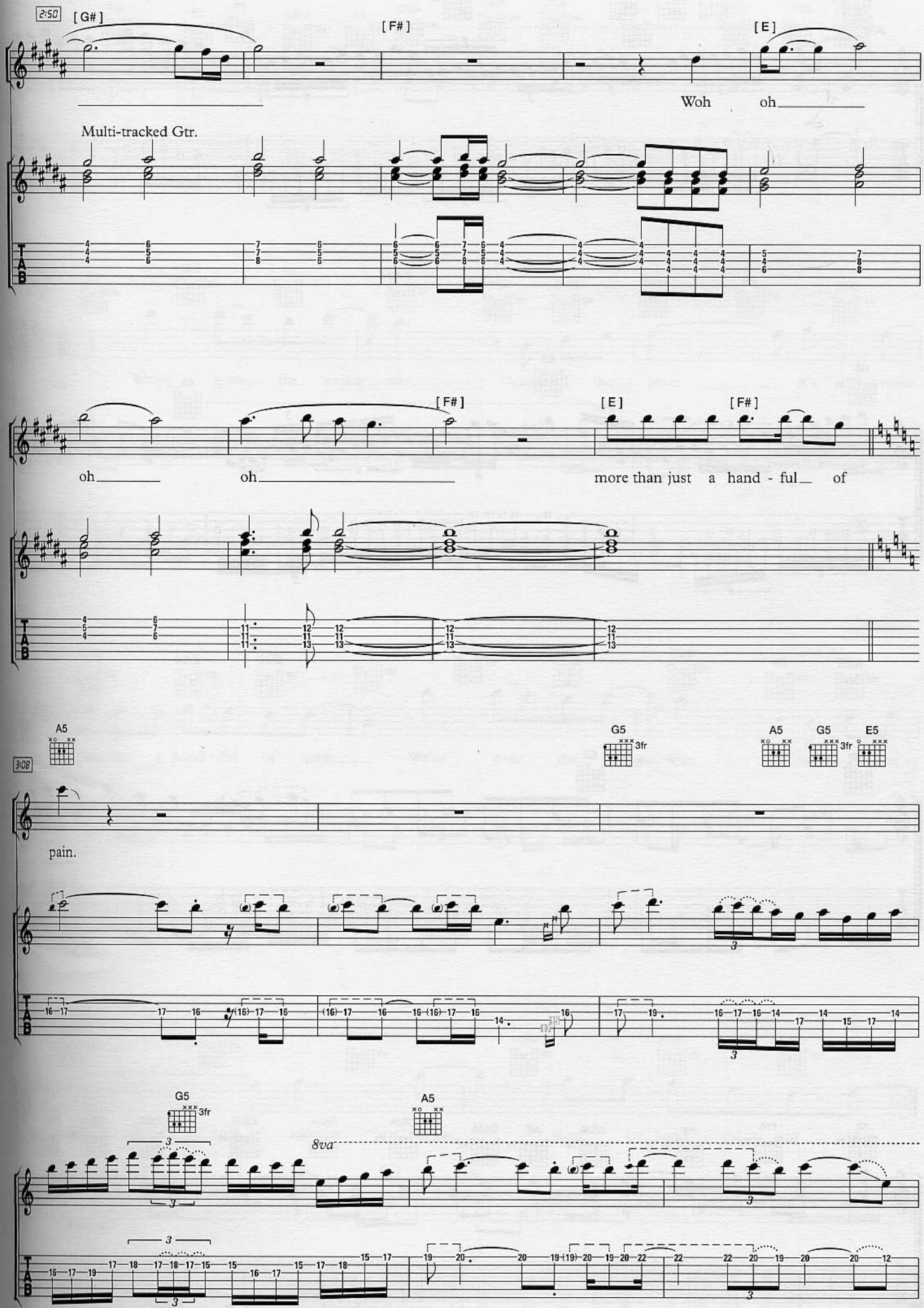

A5
G5 3fr
C5 3fr
G/B 2fr
A5
G5 3fr
F5
C5 3fr
G5 3fr
Head - less in - to a new sen - sa - tion, whe - ther brain nor fear nor pa - tience.
Help - less I go through un - known sta - ges, a chap - ter of life which has miss - ing pa - ges.
T
A
B

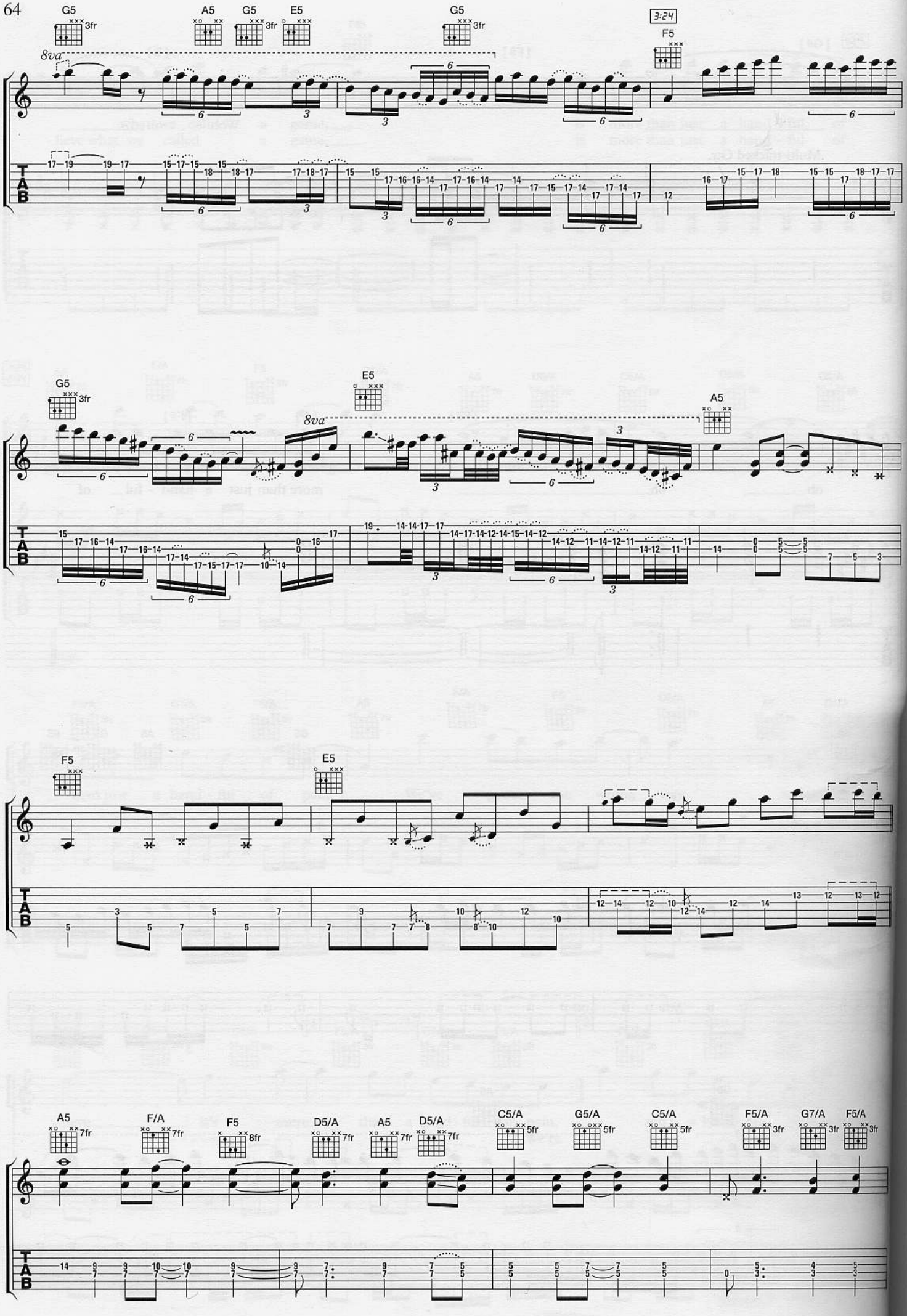

A5
G5 3fr
C5 3fr
G/B 2fr
A5
G5 3fr
F5
G5 3fr
A5
Care - less, we had a game to play, you crossed my way, for twen - ty days.
Tor - ture's not on - ly phy - si - cal, it pains un - bound, way, way down.
TAB

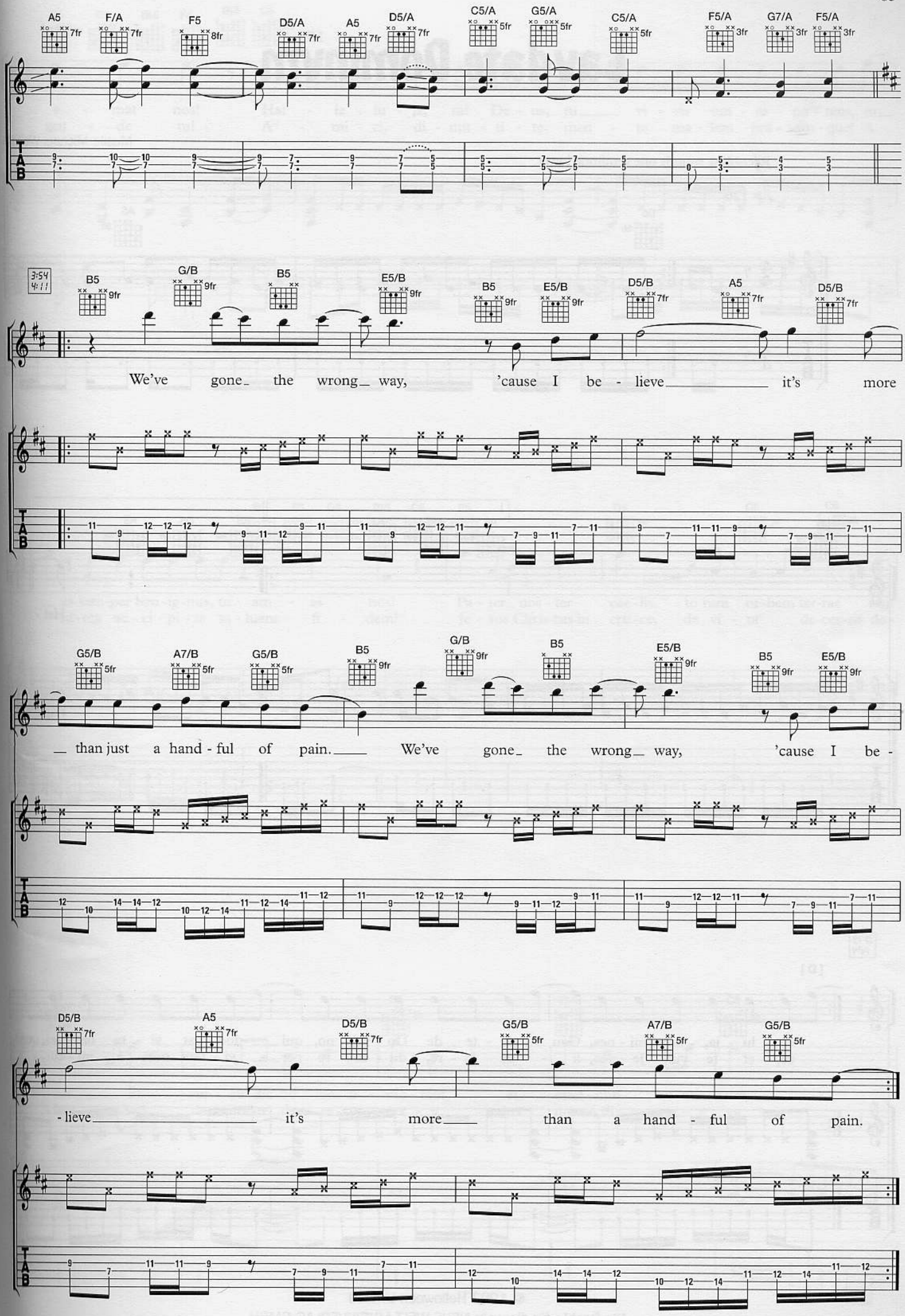

1:02
2:12
B5
D/F♯
G/B
G 3fr
F♯
Why don't you just heal the
Why don't you just heal, the
Kbd. arr. for gtr.
TAB


B5
D/F♯
G/B
G5 3fr
yearn - ing that I feel? Hey,
yearn - ing that I feel? Hey, I be -
Gtr.
TAB


F♯5
what we call a game, is more than just a hand - ful of
- lieve what we called a game, is more than just a hand - ful of
1:24
2:34
A5 F/A F5 D5/A A5 D5/A C5/A G5/A C5/A
pain. We've gone the wrong way, 'cause I be - lieve it's more
F5/A G7/A F5/A A5 F/A F5 D5/A A5 D5/A
than just a hand - ful of pain. We've gone the wrong way, 'cause I be -
C5/A G5/A C5/A 1. F5/A G7/A F5/A 2. F5/A G7/A F5/A
- lieve it's more than a hand - ful of pain. tan a hand - ful of pain.
2. We're


2:50
[G#]
[F#]
[E]
Woh
oh
Multi-tracked Gtr.
[F#]
[E]
[F#]
oh
oh
more than just a hand - ful of
A5
3:08
G5
3fr
A5
G5
3fr
E5
pain.
G5
3fr
A5
8va


G5
3fr
A5
G5
3fr
E5
G5
3fr
3:24
F5
8va
TAB
G5
3fr
E5
A5
8va
TAB
F5
E5
TAB
A5
7fr
F/A
7fr
F5
8fr
D5/A
7fr
A5
7fr
D5/A
7fr
C5/A
5fr
G5/A
5fr
C5/A
5fr
F5/A
3fr
G7/A
3fr
F5/A
3fr
TAB

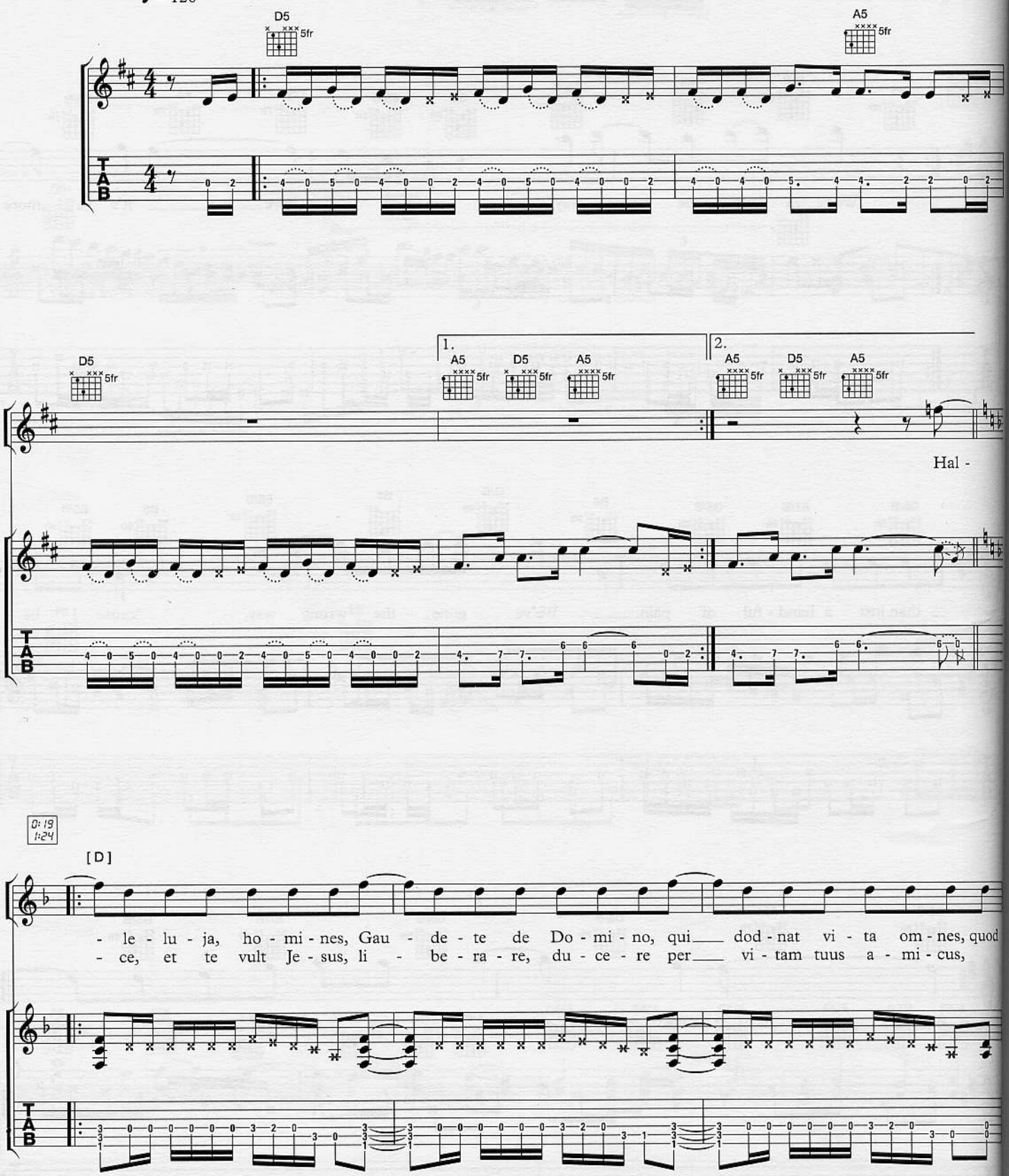

A5 7fr
F/A 7fr
F5 8fr
D5/A 7fr
A5 7fr
D5/A 7fr
C5/A 5fr
G5/A 5fr
C5/A 5fr
F5/A 3fr
G7/A 3fr
F5/A 3fr
3:54
4:11
B5 9fr
G/B 9fr
B5 9fr
E5/B 9fr
B5 9fr
E5/B 9fr
D5/B 7fr
A5 7fr
D5/B 7fr
We've gone the wrong way, 'cause I be - lieve it's more
G5/B 5fr
A7/B 5fr
G5/B 5fr
B5 9fr
G/B 9fr
B5 9fr
E5/B 9fr
B5 9fr
E5/B 9fr
than just a hand - ful of pain. We've gone the wrong way, 'cause I be -
D5/B 7fr
A5 7fr
D5/B 7fr
G5/B 5fr
A7/B 5fr
G5/B 5fr
- lieve it's more than a hand - ful of pain.
T
A
B

Lavdate Dominvm

Musik: Michael Weikath

Recording sounds one semitone lower

♩ = 126



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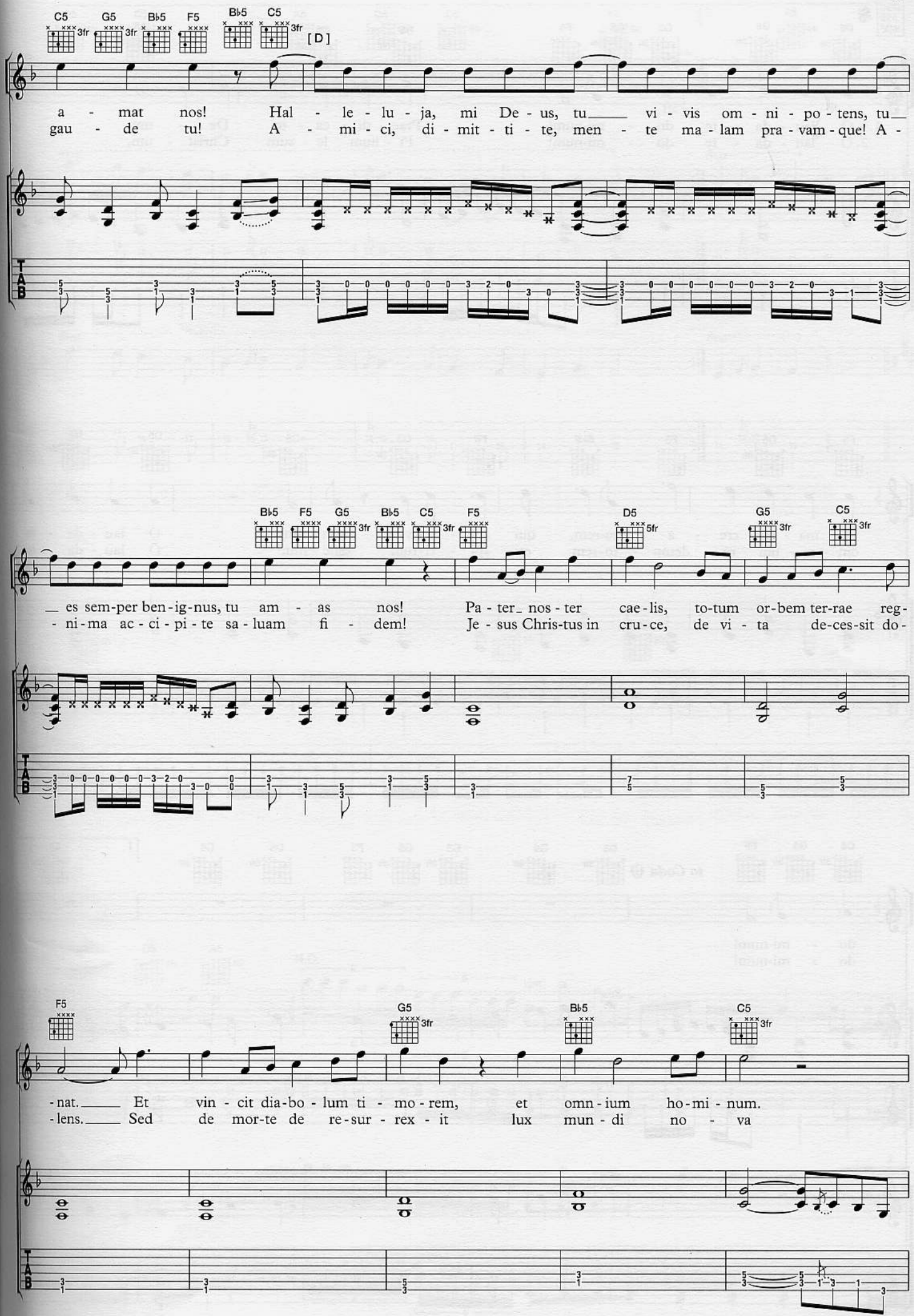
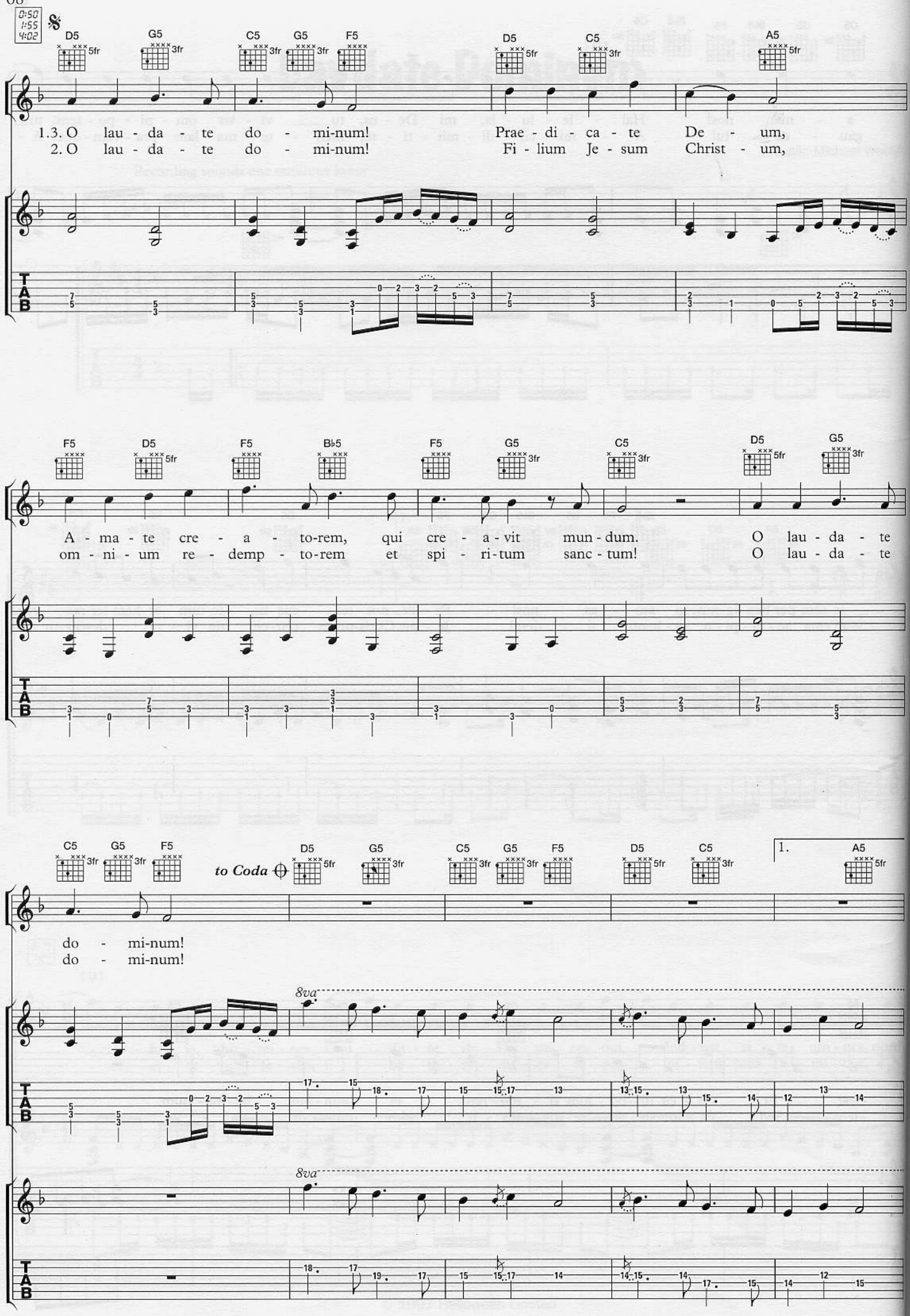
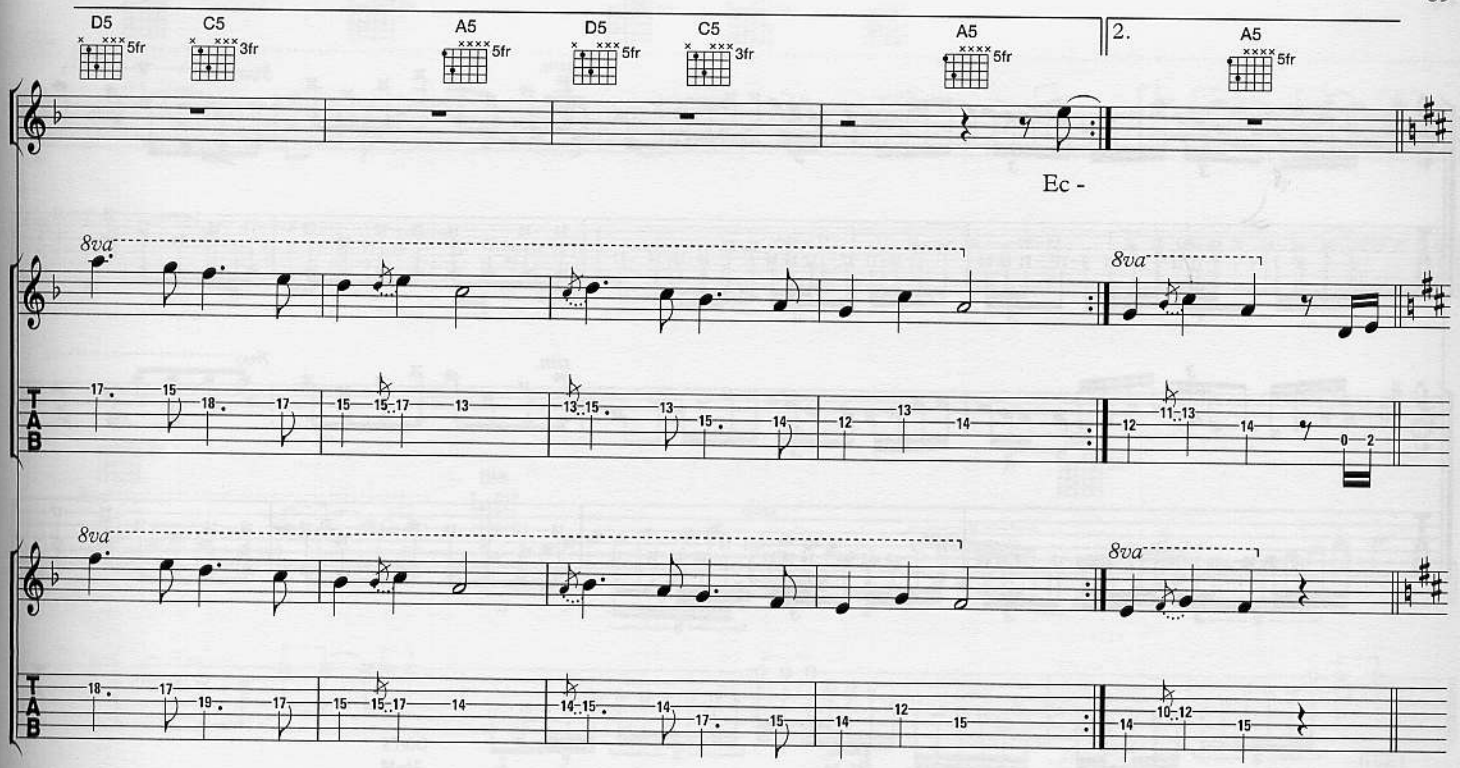
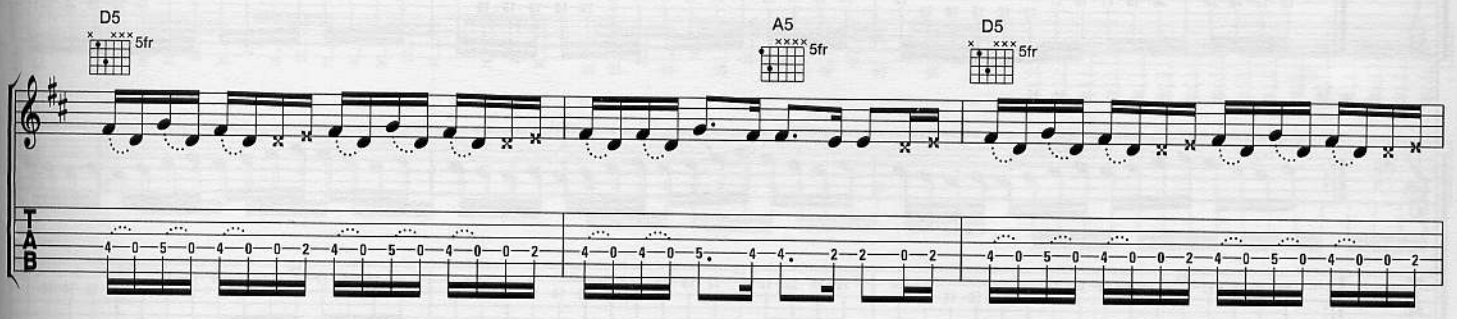
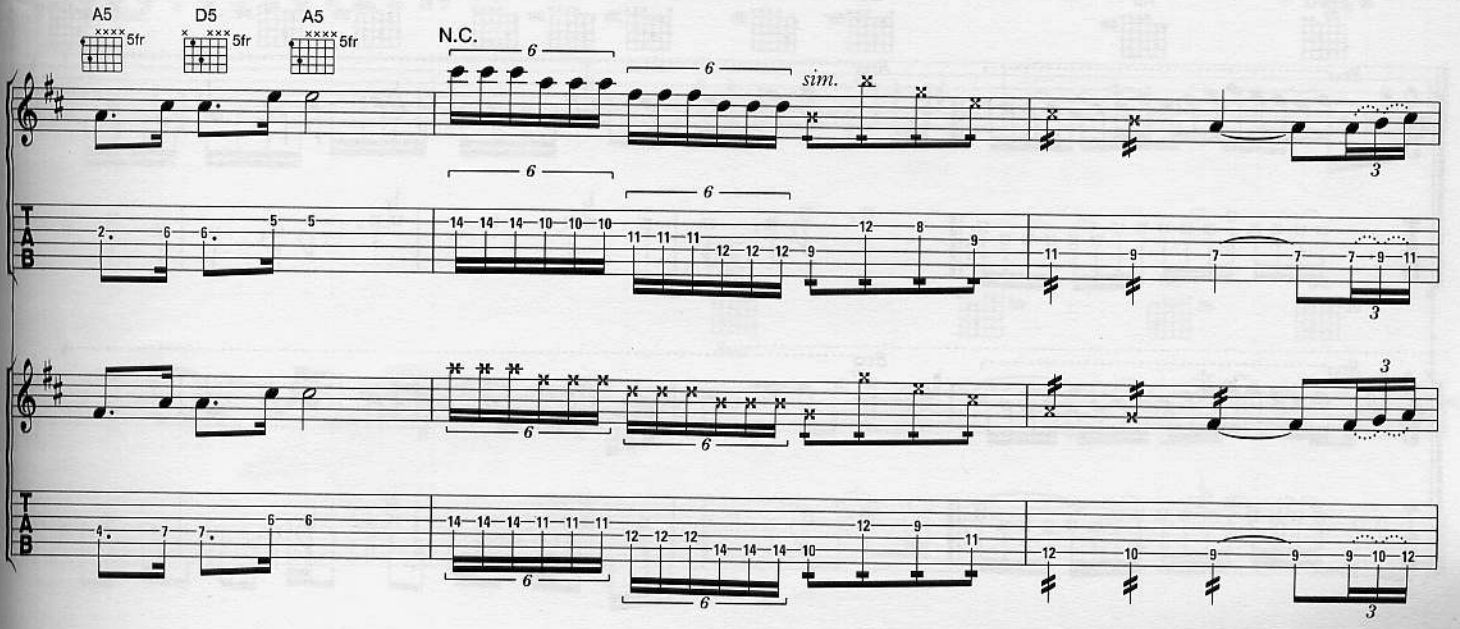
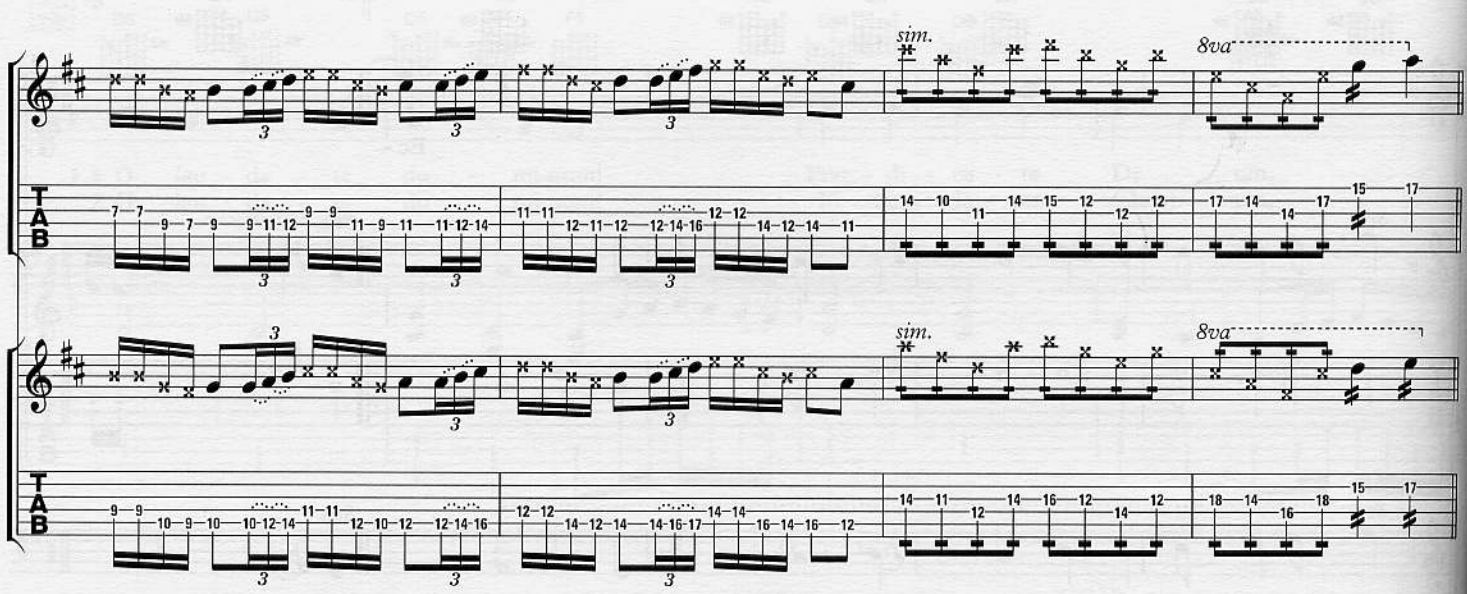

C5 G5 B♭5 F5 B♭5 C5
3fr 3fr 3fr
[D]
a - mat nos! Hal - le - lu - ja, mi De - us, tu vi - vis om - ni - po - tens, tu
gau - de tu! A - mi - ci, di - mit - ti - te, men - te ma - lam pra - vam - que! A -
B♭5 F5 G5 B♭5 C5 F5
3fr 3fr
D5 G5 C5
5fr 3fr 3fr
es sem-per ben-ig-nus, tu am - as nos! Pa - ter nos - ter cae - lis, to-tum or-bem ter-rae reg-
- ni-ma ac - ci - pi - te sa - luam fi - dem! Je - sus Chris-tus in cru - ce, de vi - ta de-ces-sit do-
F5 G5 B♭5 C5
3fr 3fr
-nat. Et vin - cit dia-bo - lum ti - mo - rem, et omn - ium ho-mi - num.
-lens. Sed de mor-te de re-sur - rex - it lux mun - di no - va

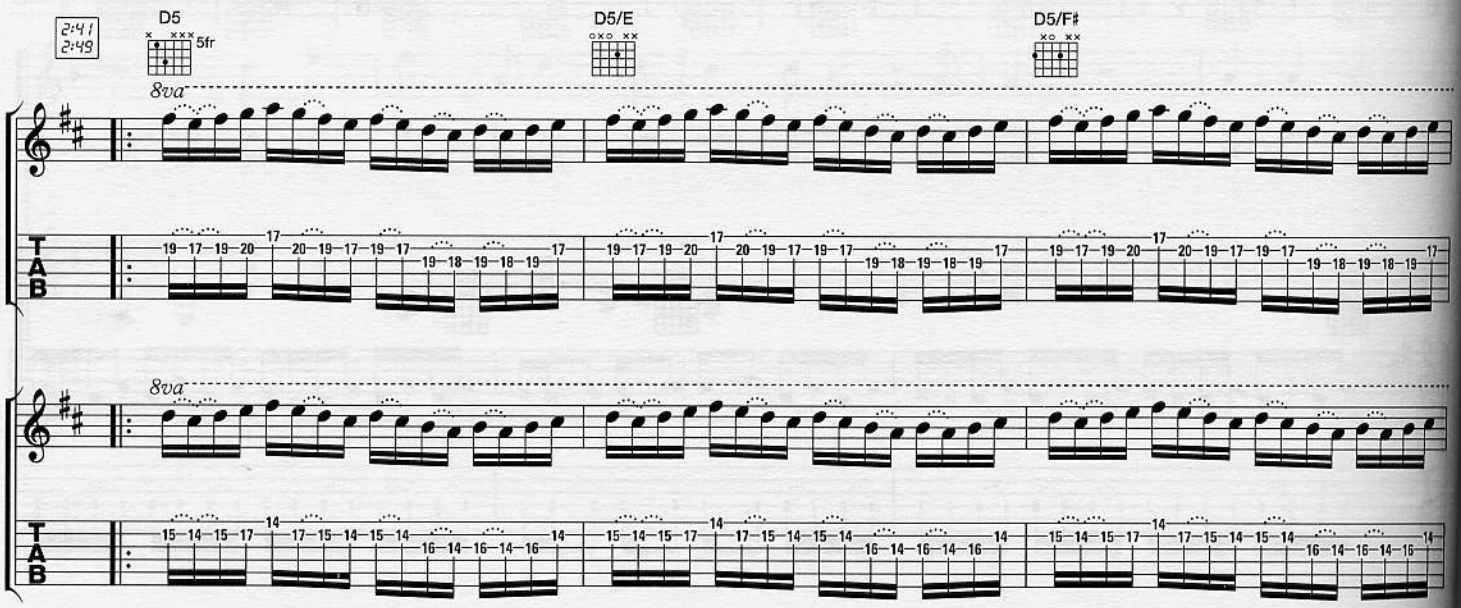

0:50
1:55
4:02
D5 5fr
G5 3fr
C5 3fr
G5 3fr
F5
D5 5fr
C5 3fr
A5 5fr
1.3. O lau - da - te do - mi-num! Prae - di - ca - te De - um,
2. O lau - da - te do - mi-num! Fi - lium Je - sum Christ - um,
F5
D5 5fr
F5
B♭5
F5
G5 3fr
C5 3fr
D5 5fr
G5 3fr
A - ma - te cre - a - to-rem, qui cre - a - vit mun - dum. O lau - da - te
om - ni - um re - demp - to-rem et spi - ri-tum sanc - tum! O lau - da - te
C5 3fr
G5 3fr
F5
to Coda
D5 5fr
G5 3fr
C5 3fr
G5 3fr
F5
D5 5fr
C5 3fr
1.
A5 5fr
do - mi-num!
do - mi-num!
8va
8va

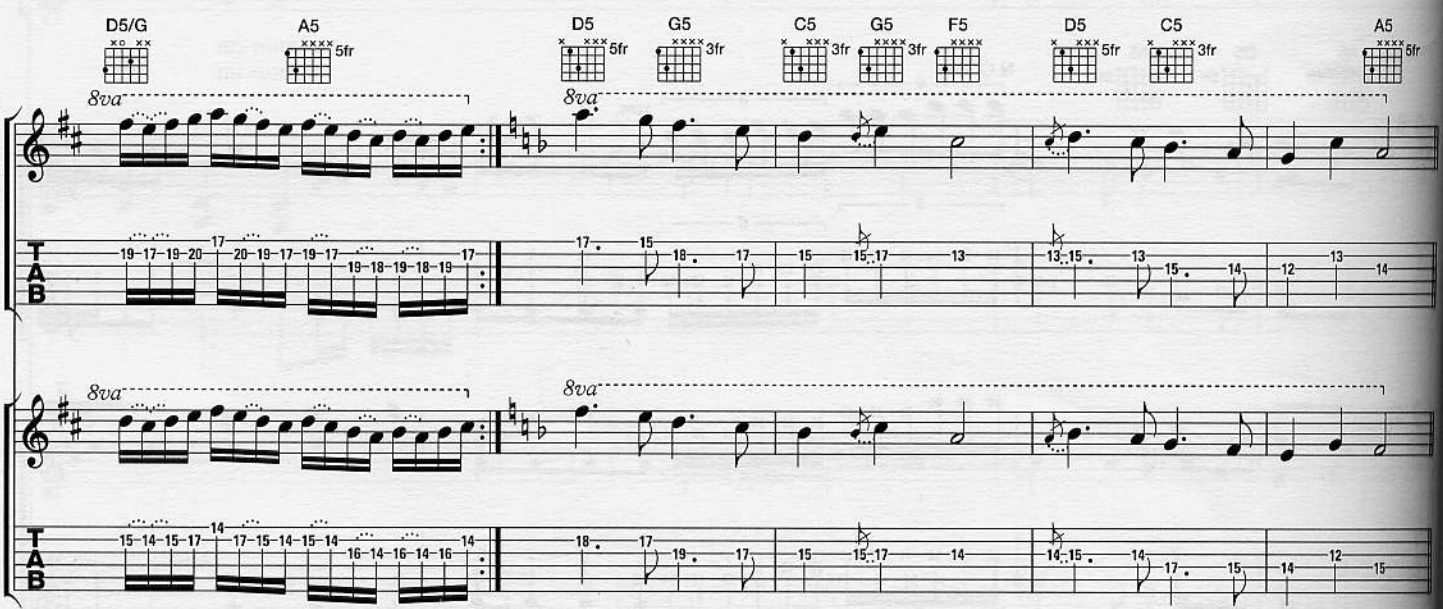

D5 5fr
C5 3fr
A5 5fr
D5 5fr
C5 3fr
A5 5fr
2.
A5 5fr
Ec -
8va
8va
8va
8va
TAB

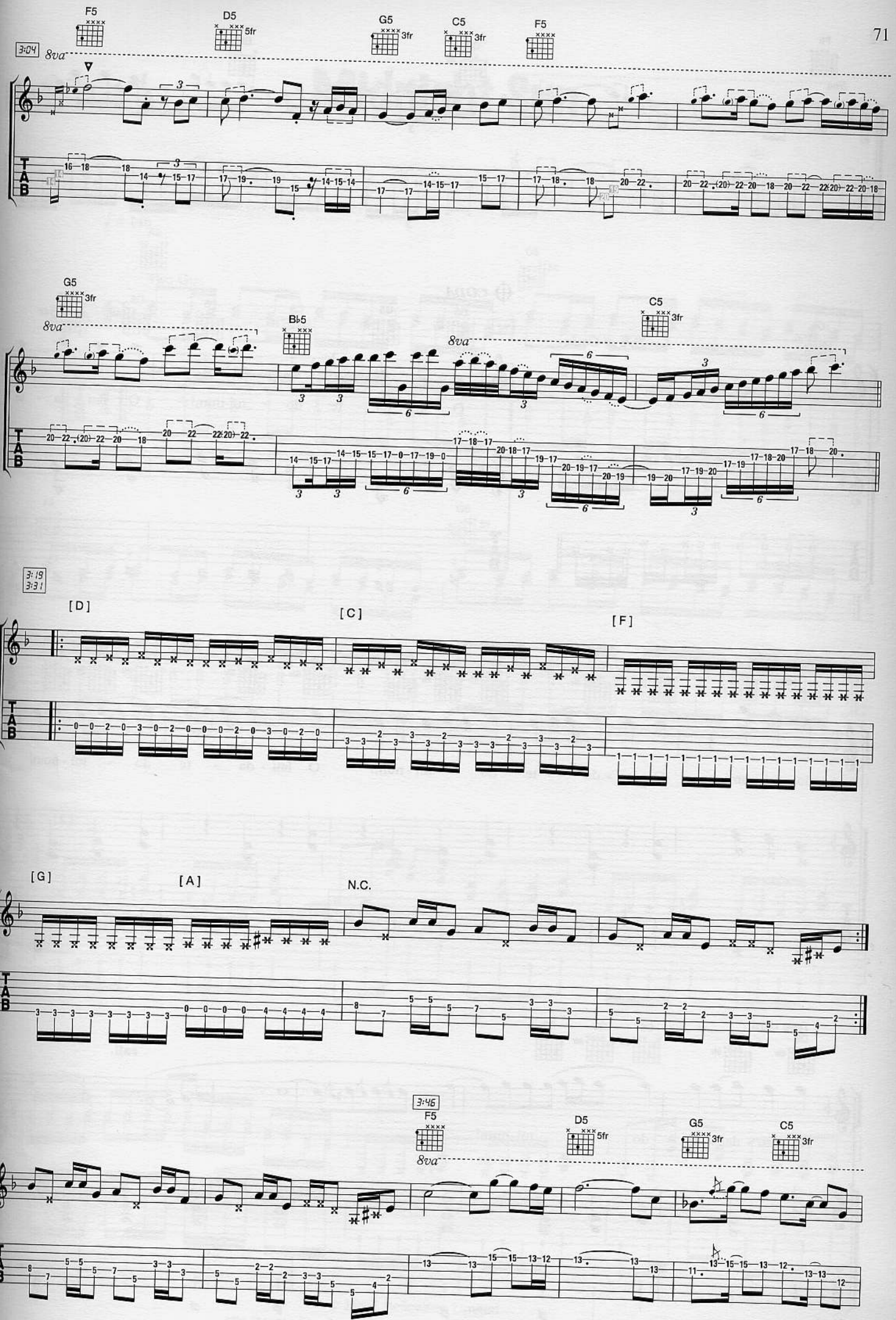

D5 5fr
A5 5fr
D5 5fr
TAB

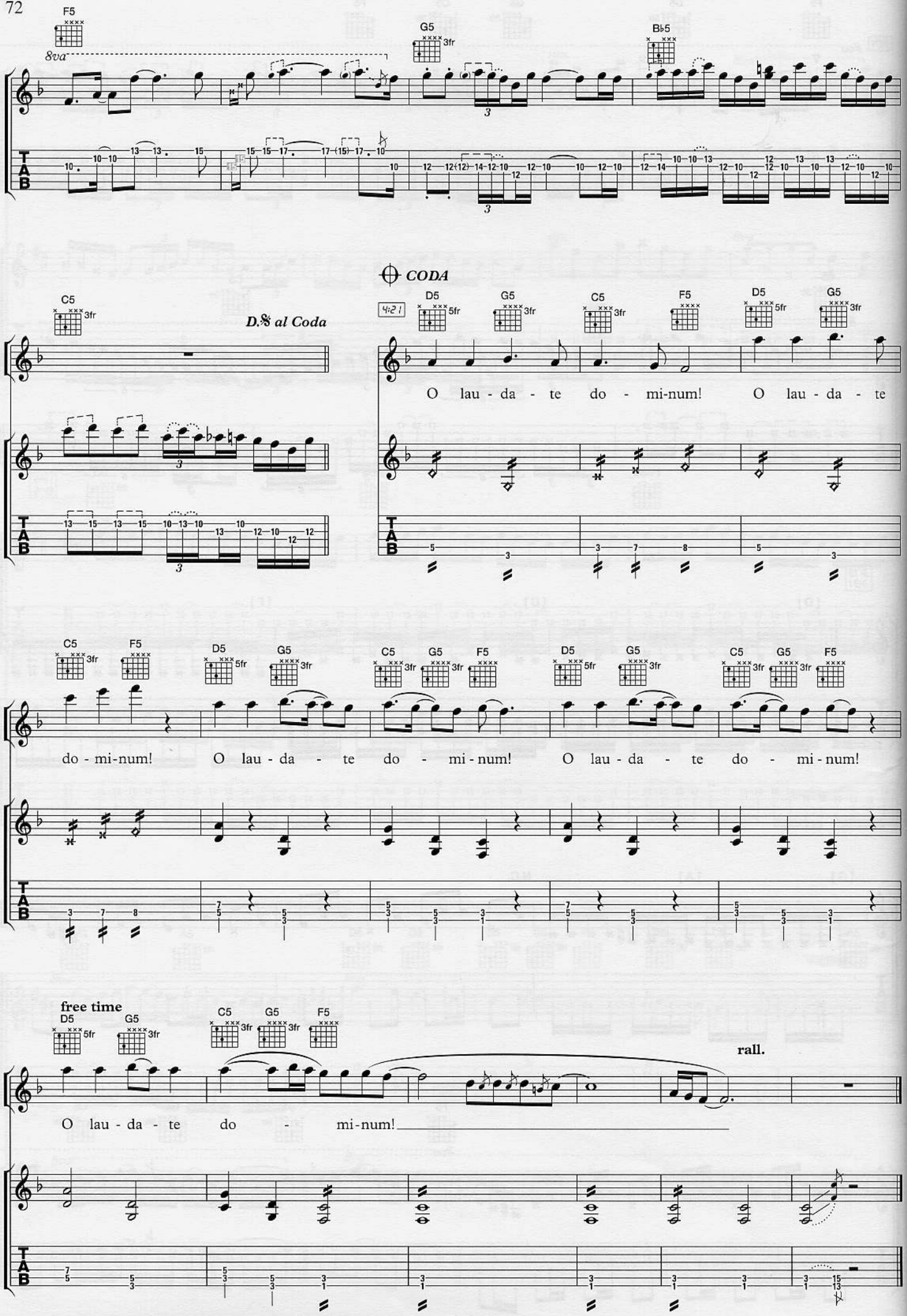

A5 5fr
D5 5fr
A5 5fr
N.C.
6
sim.
3
TAB


sim.
8va
sim.
8va


2:41
2:49
D5
5fr
D5/E
D5/F♯
8va
8va

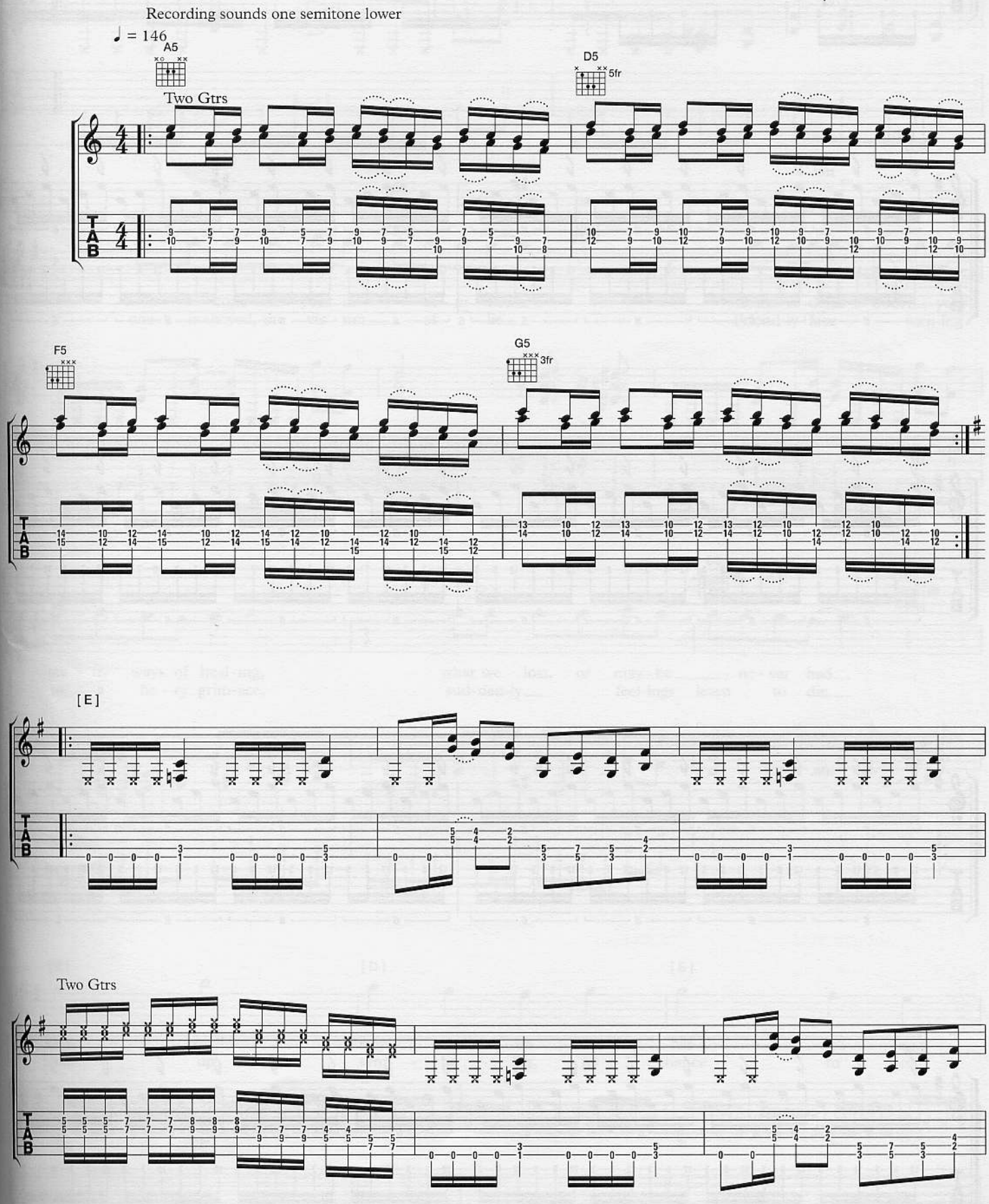

D5/G
A5
5fr
D5
5fr
G5
3fr
C5
3fr
G5
3fr
F5
D5
5fr
C5
3fr
A5
5fr
8va
8va
8va
8va


F5
D5
5fr
G5
3fr
C5
3fr
F5
3:04
8va
G5
3fr
B♭5
C5
3fr
8va
8va
3:19
3:31
[D]
[C]
[F]
[G]
[A]
N.C.
3:46
F5
D5
5fr
G5
3fr
C5
3fr
8va
TAB


F5
8va
G5
3fr
B♭5
C5
3fr
D.S. al Coda
CODA
4:21
D5
5fr
G5
3fr
C5
3fr
F5
D5
5fr
G5
3fr
O lau - da - te do - mi-num! O lau - da - te
C5
3fr
F5
D5
5fr
G5
3fr
C5
3fr
G5
3fr
F5
D5
5fr
G5
3fr
C5
3fr
G5
3fr
F5
do - mi-num! O lau - da - te do - mi - num! O lau - da - te do - mi - num!
free time
D5
5fr
G5
3fr
C5
3fr
G5
3fr
F5
rall.
O lau - da - te do - mi-num!
T
A
B

Midnight Sun

Musik & Text: Michael Weikath



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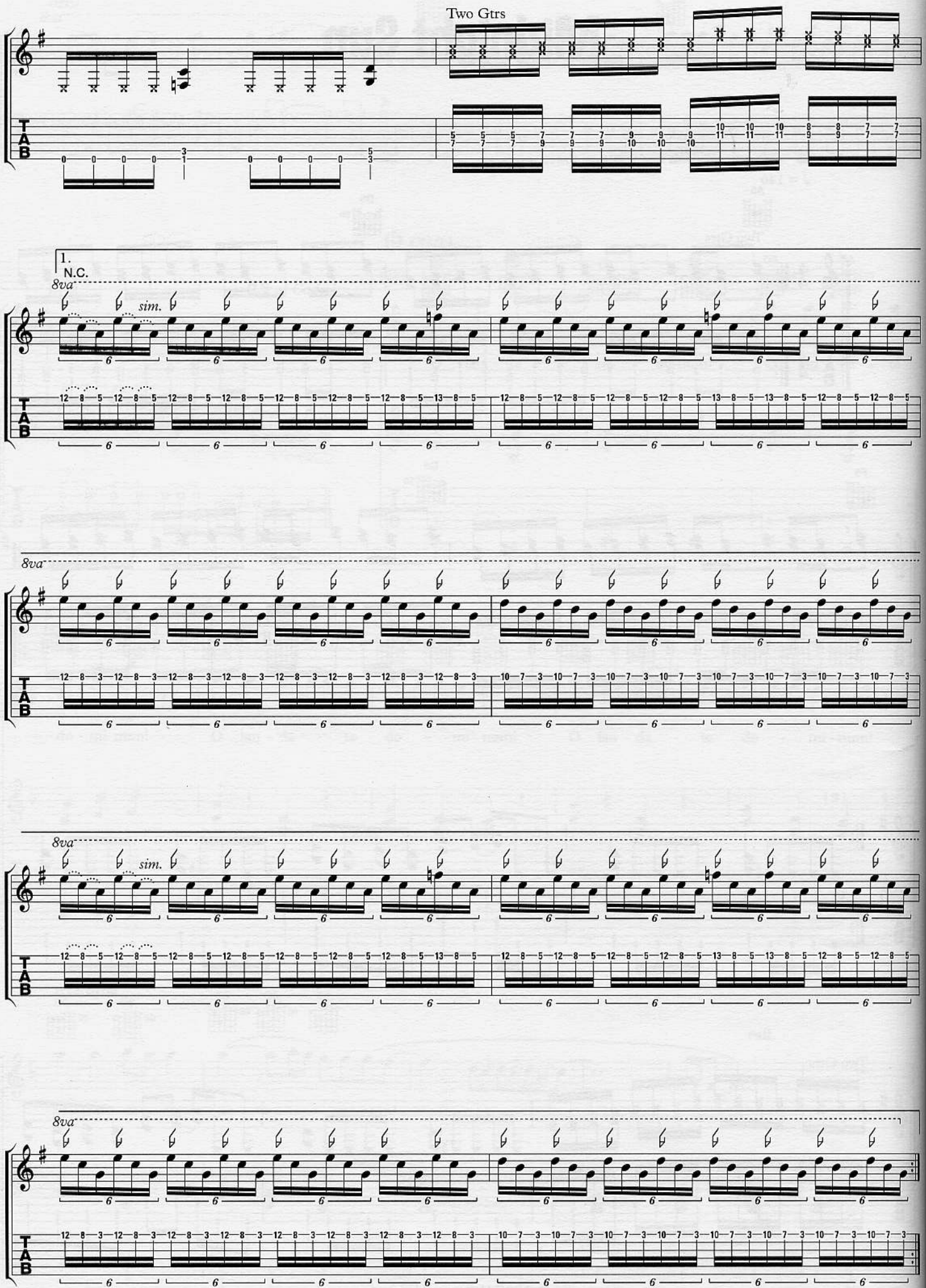
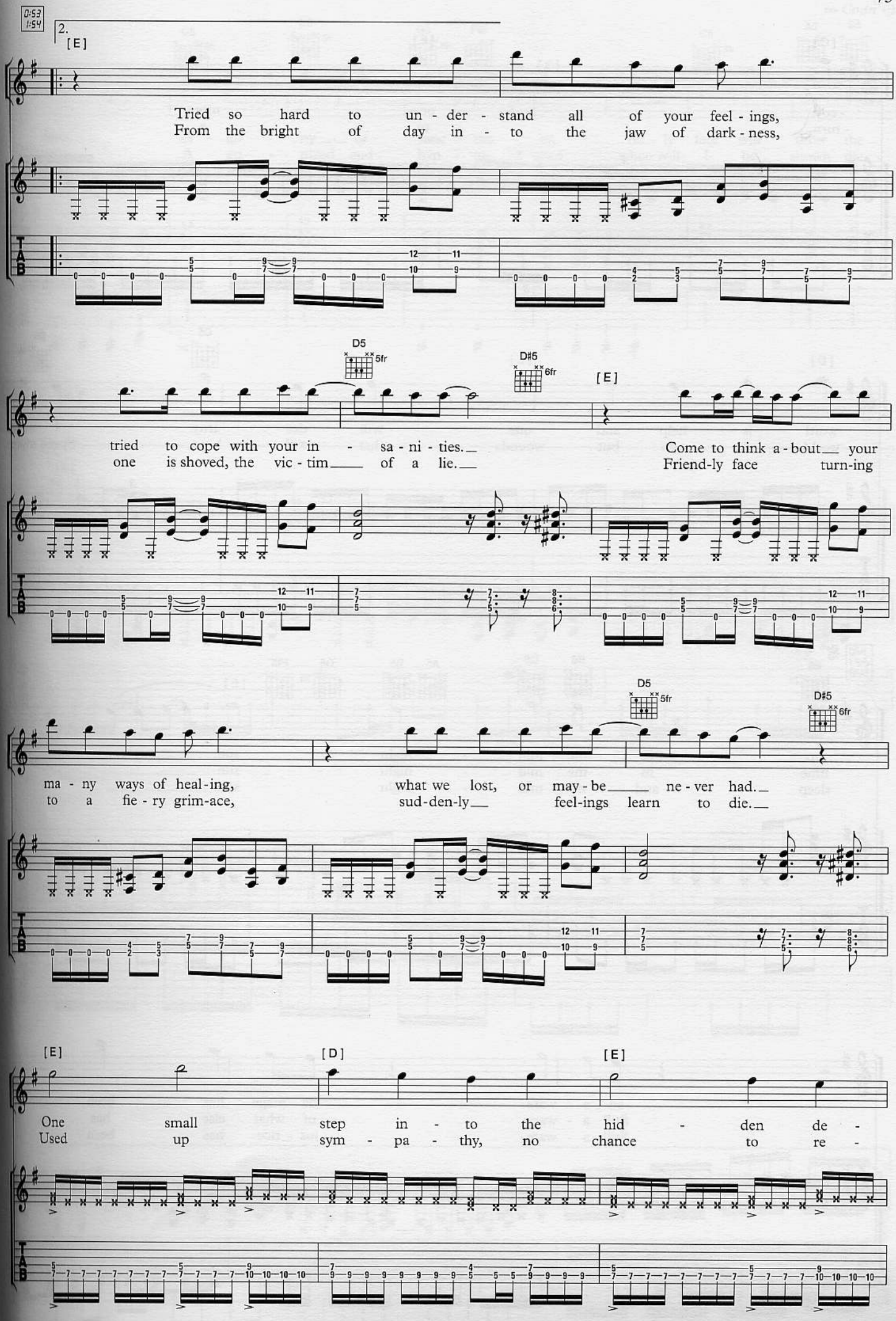
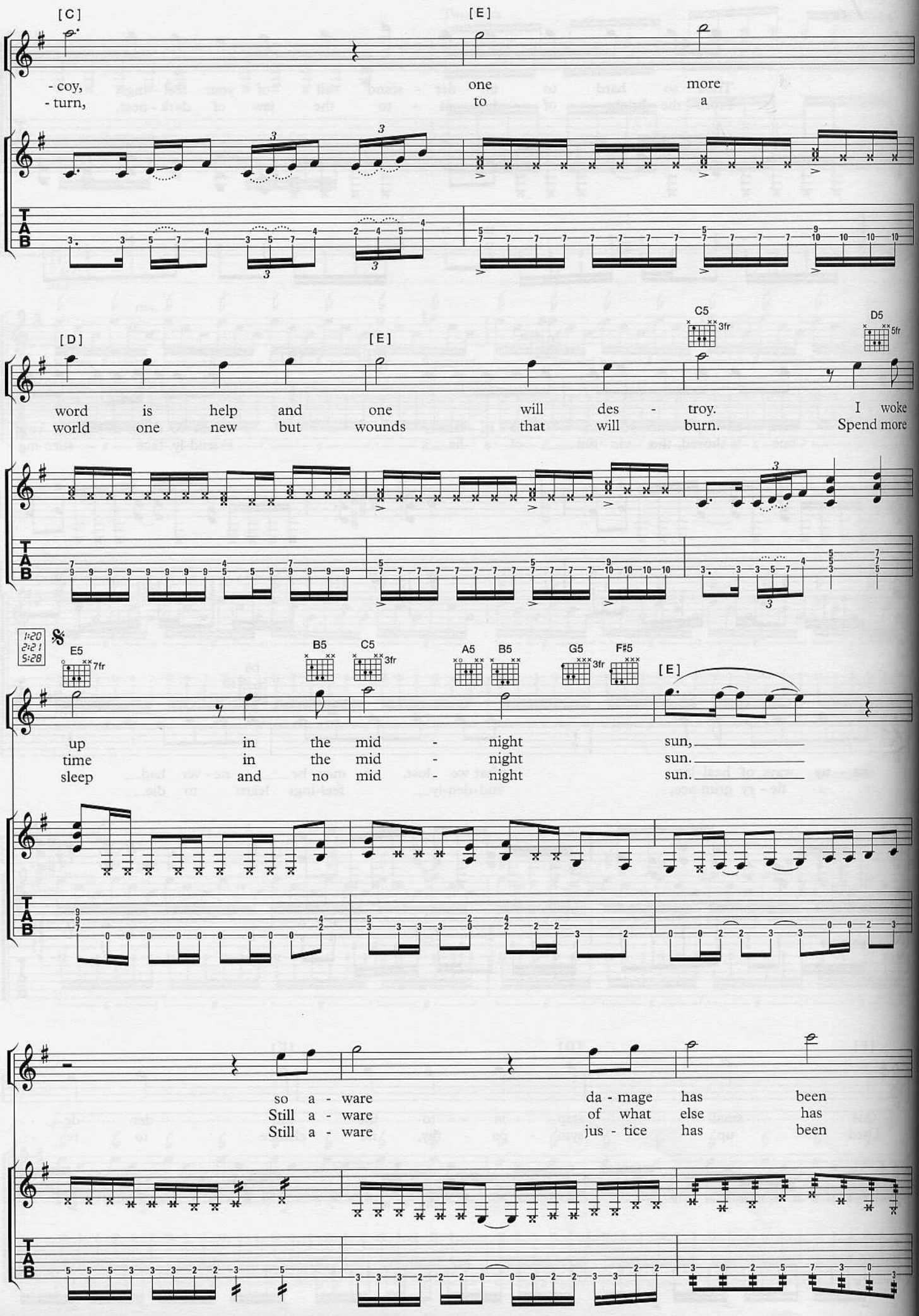
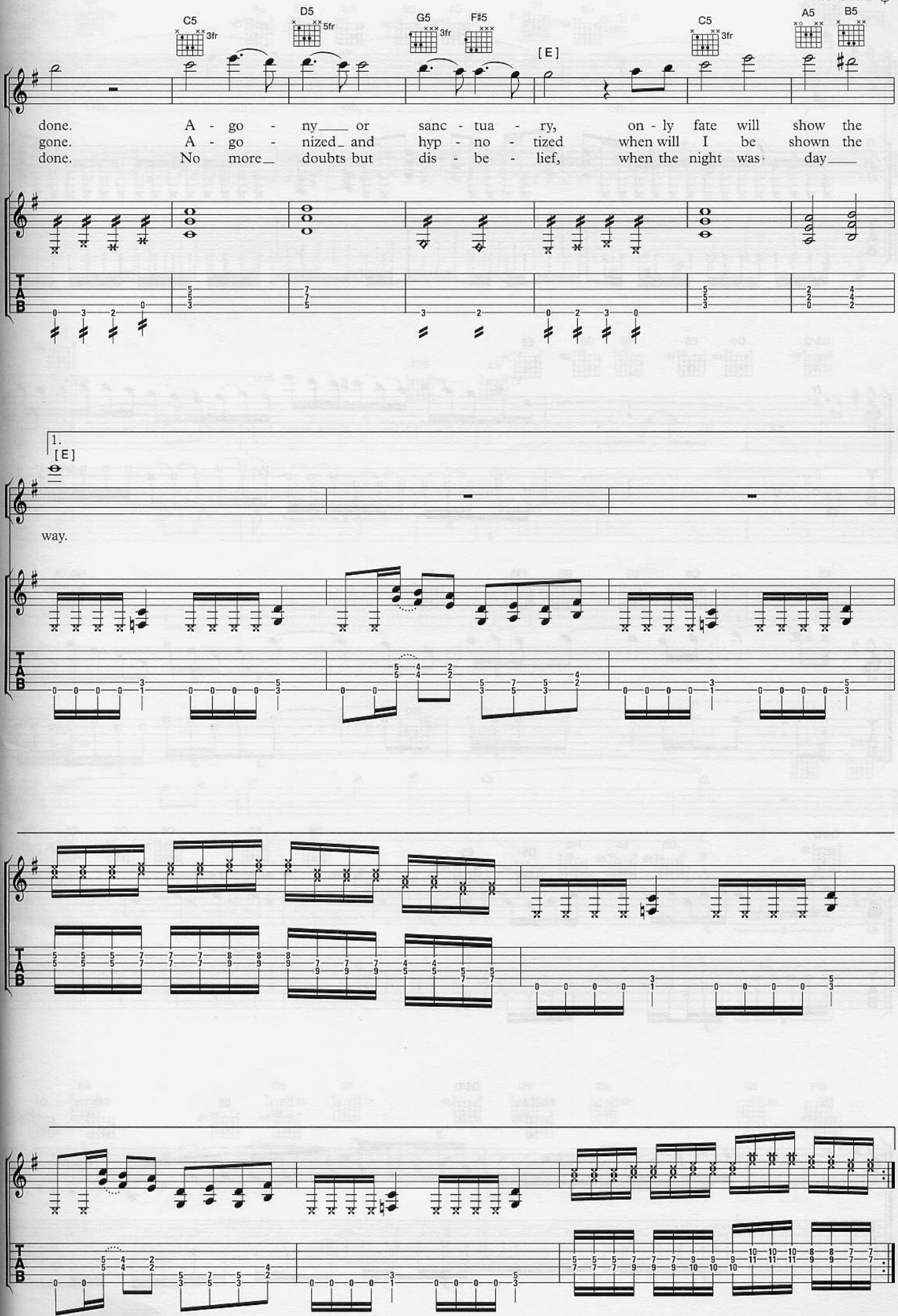
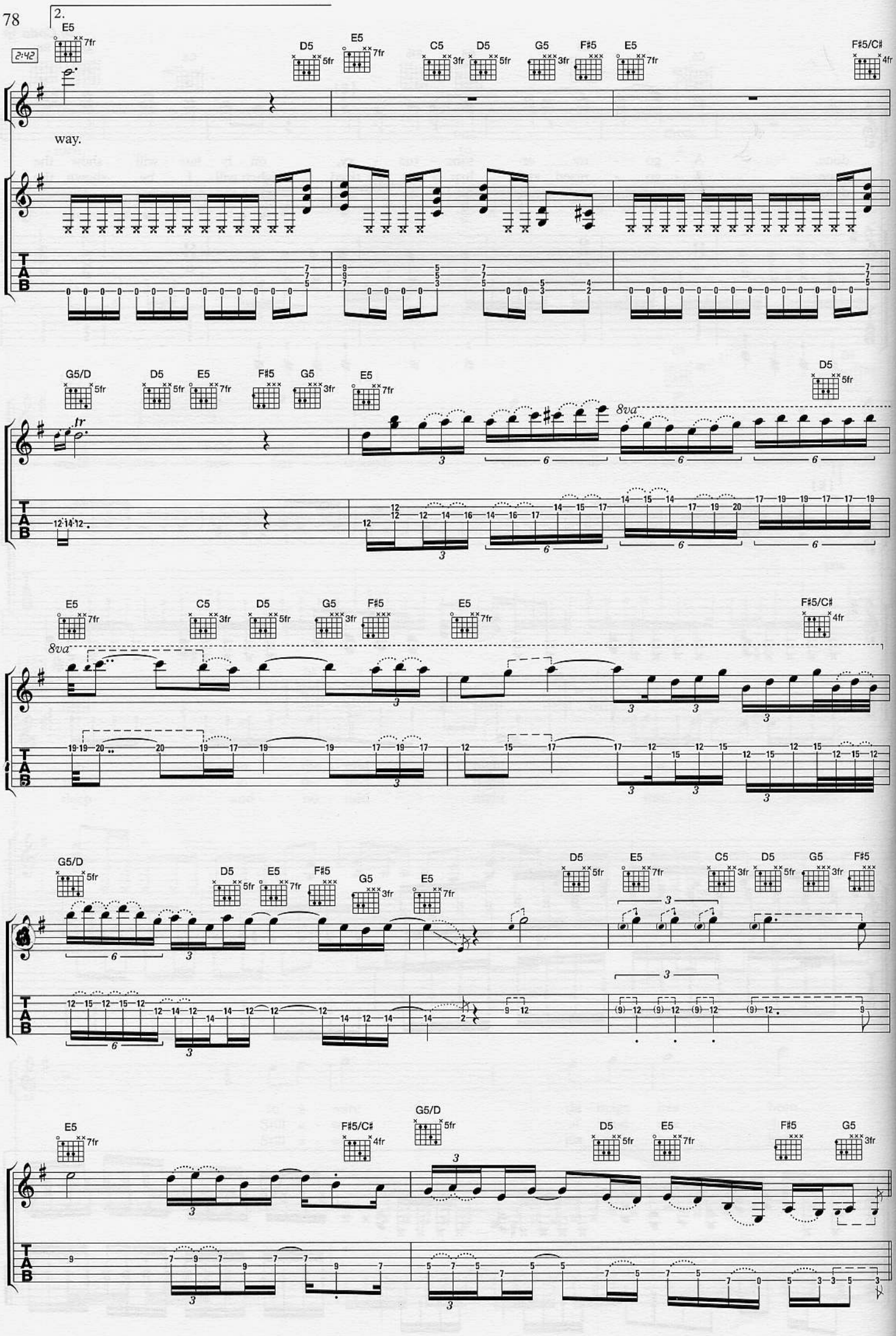

Two Gtrs
1.
N.C.
8va
sim.
8va
8va
sim.
8va
T
A
B

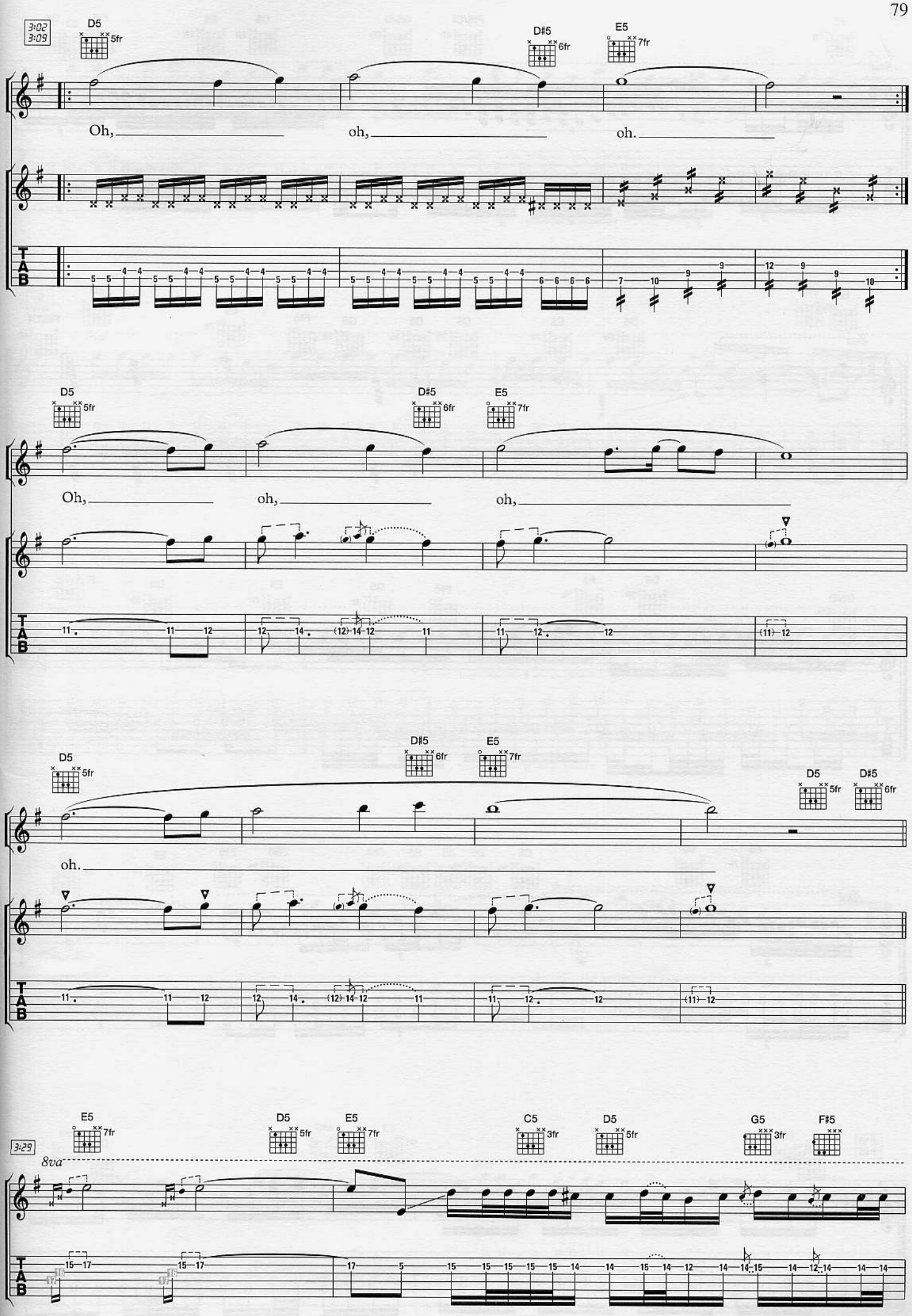

0:53
1:54
2.
[E]
Tried so hard to un - der - stand all of your feel - ings,
From the bright of day in - to the jaw of dark - ness,
D5
5fr
D#5
6fr
[E]
tried to cope with your in - sa - ni - ties.
one is shoved, the vic - tim of a lie.
Come to think a - bout your
Friend-ly face turn-ing
D5
5fr
D#5
6fr
ma - ny ways of heal-ing,
to a fie - ry grim-ace,
what we lost, or may - be ne - ver had.
sud-den-ly feel-ings learn to die.
[E]
[D]
[E]
One small step in - to the hid - den de -
Used up sym - pa - thy, no chance to re -

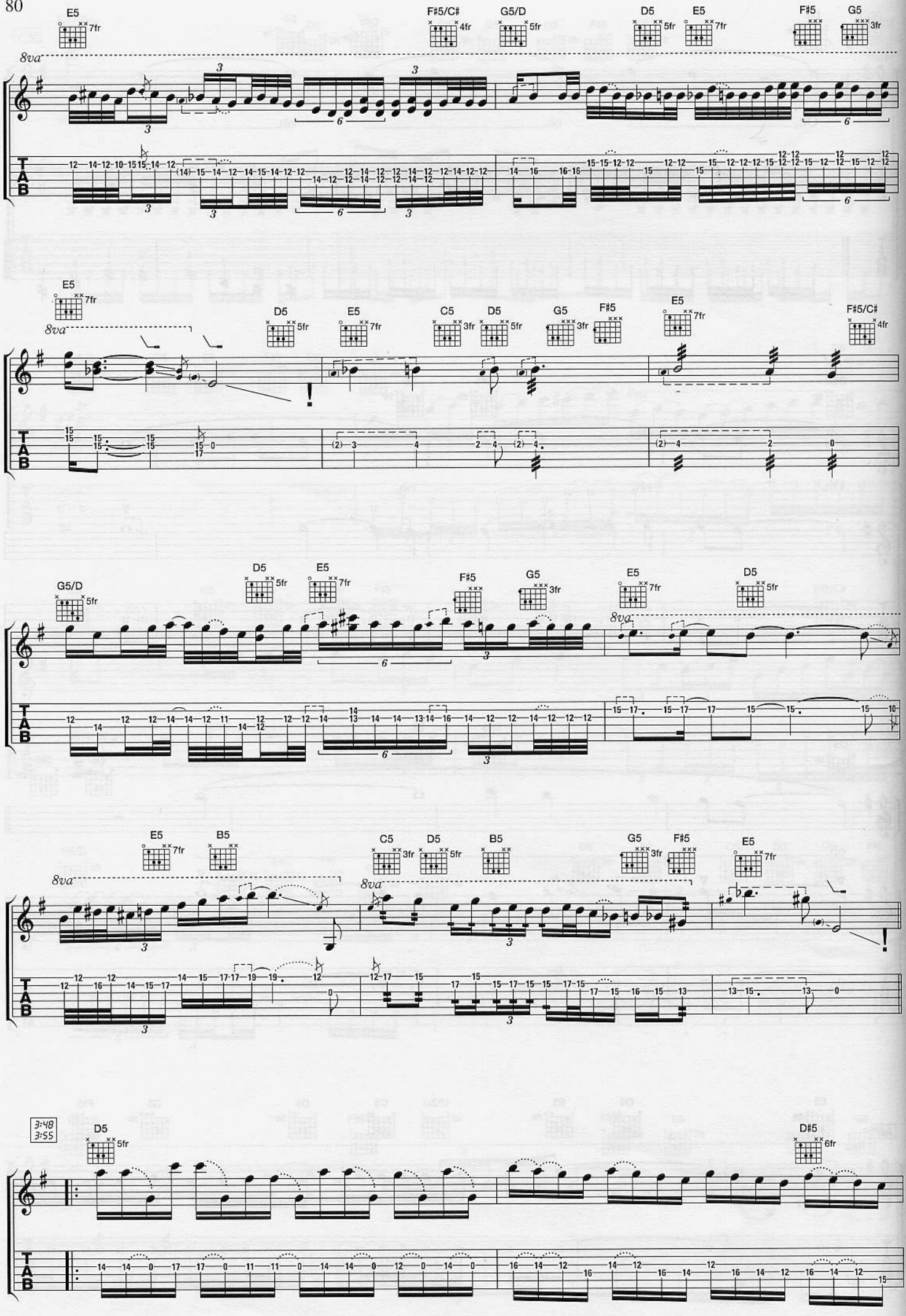

[C]
[E]
- coy, one more
- turn, to a
[D]
[E]
C5 3fr
D5 5fr
word is help and one will des - troy. I woke
world one new but wounds that will burn. Spend more
1:20
2:21
5:28
E5 7fr
B5
C5 3fr
A5
B5
G5 3fr
F♯5
[E]
up in the mid - night sun,
time in the mid - night sun.
sleep and no mid - night sun.
so a - ware da - mage has been
Still a - ware of what else has
Still a - ware jus - tice has been
TAB

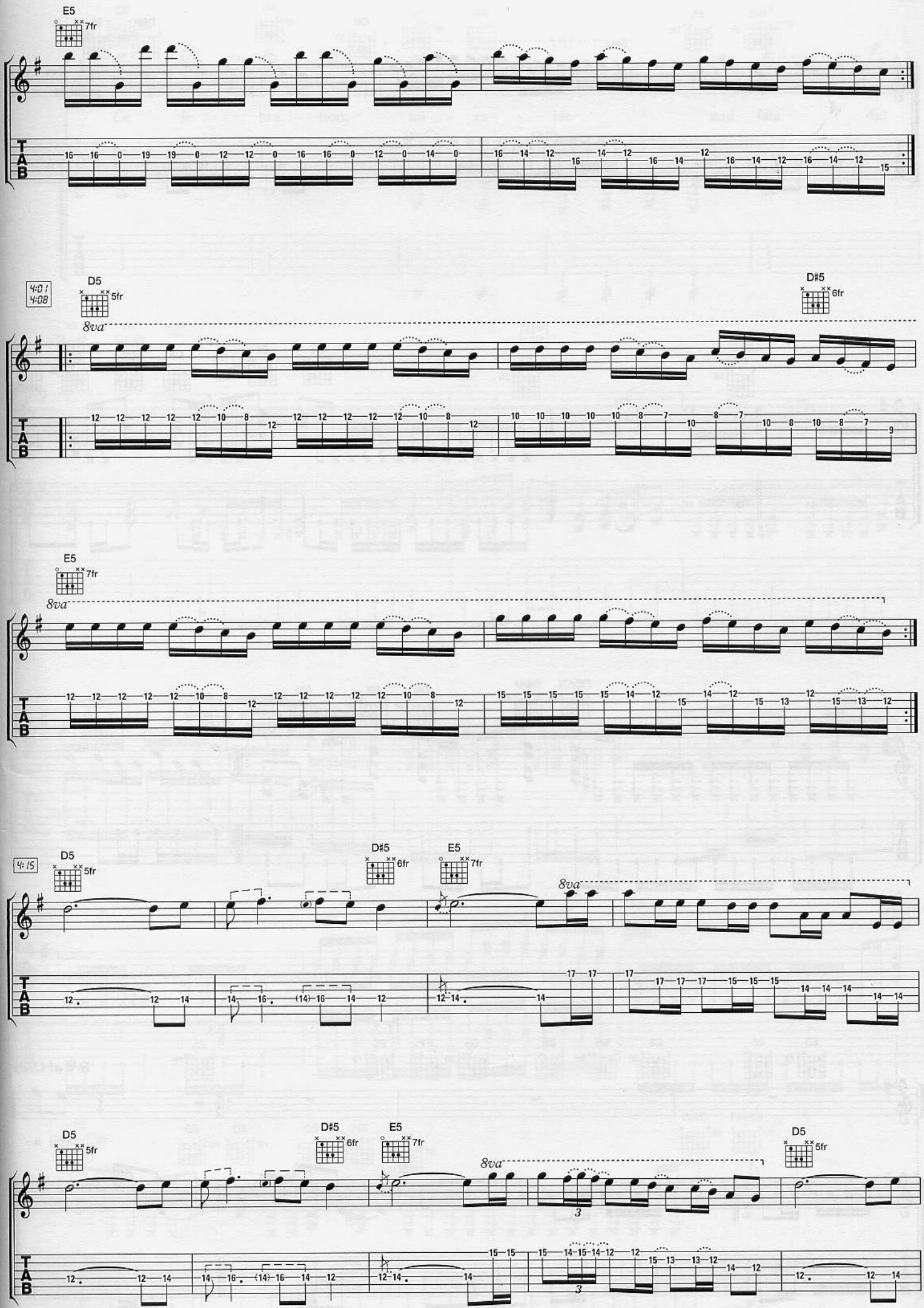
to Coda ⊕

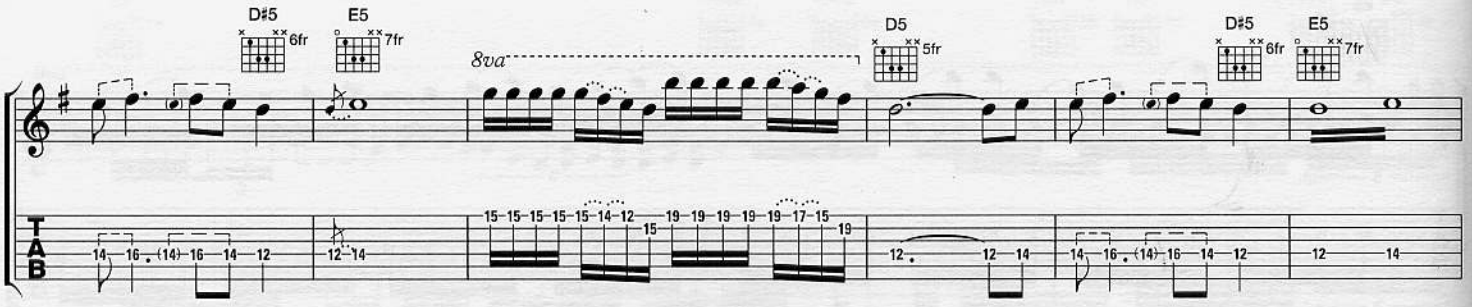

C5 3fr
D5 5fr
G5 3fr
F♯5
[E]
C5 3fr
A5
B5
done. A - go - ny or sanc - tua - ry, on - ly fate will show the
gone. A - go - nized and hyp - no - tized when will I be shown the
done. No more doubts but dis - be - lief, when the night was day
1.
[E]
way.
TAB

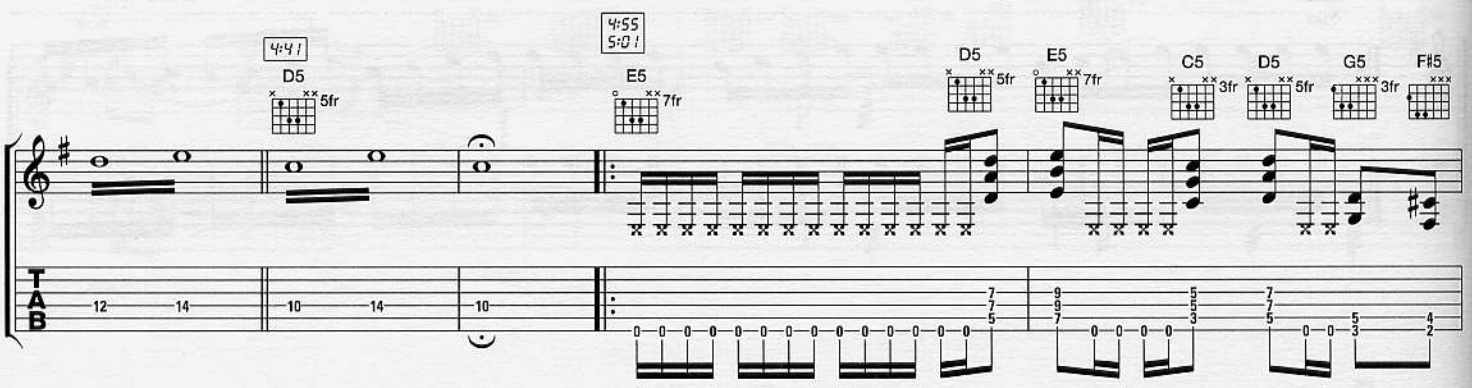

2.
E5 7fr
2:42
D5 5fr
E5 7fr
C5 3fr
D5 5fr
G5 3fr
F♯5
E5 7fr
F♯5/C♯ 4fr
way.
G5/D 5fr
D5 5fr
E5 7fr
F♯5
G5 3fr
E5 7fr
D5 5fr
tr
8va
E5 7fr
C5 3fr
D5 5fr
G5 3fr
F♯5
E5 7fr
F♯5/C♯ 4fr
8va
G5/D 5fr
D5 5fr
E5 7fr
F♯5
G5 3fr
E5 7fr
D5 5fr
E5 7fr
C5 3fr
D5 5fr
G5 3fr
F♯5
E5 7fr
F♯5/C♯ 4fr
G5/D 5fr
D5 5fr
E5
F♯5
G5 3fr
TAB

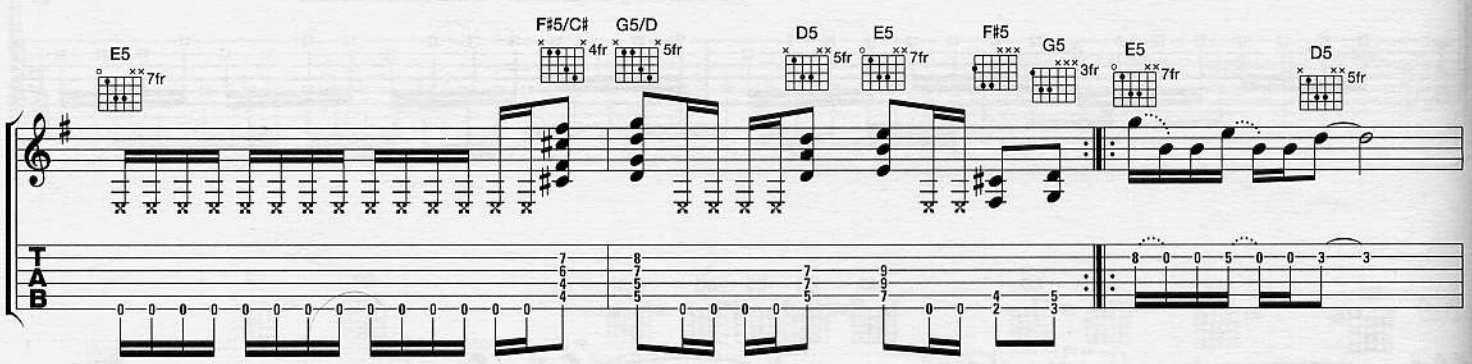

3:02
3:09
D5
5fr
D♯5
6fr
E5
7fr
Oh,
oh,
oh.
T
A
B
3:29
8va
C5
3fr
G5
3fr
F♯5

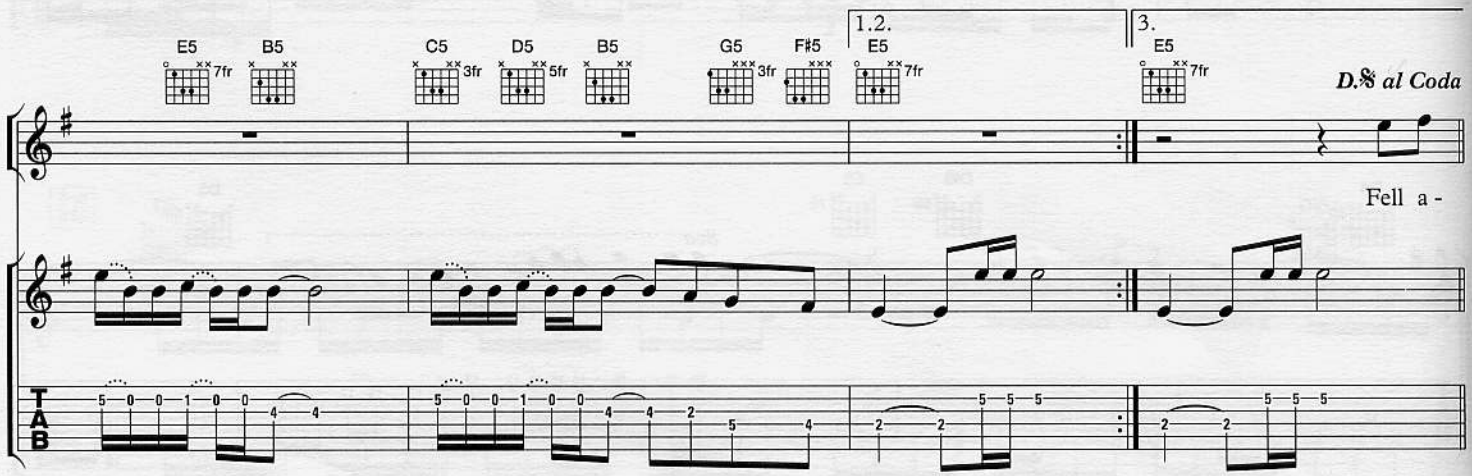

E5 7fr
F♯5/C♯ 4fr
G5/D 5fr
D5 5fr
E5 7fr
F♯5
G5 3fr
8va
T A B
C5 3fr
B5
3:48
3:55
D♯5 6fr

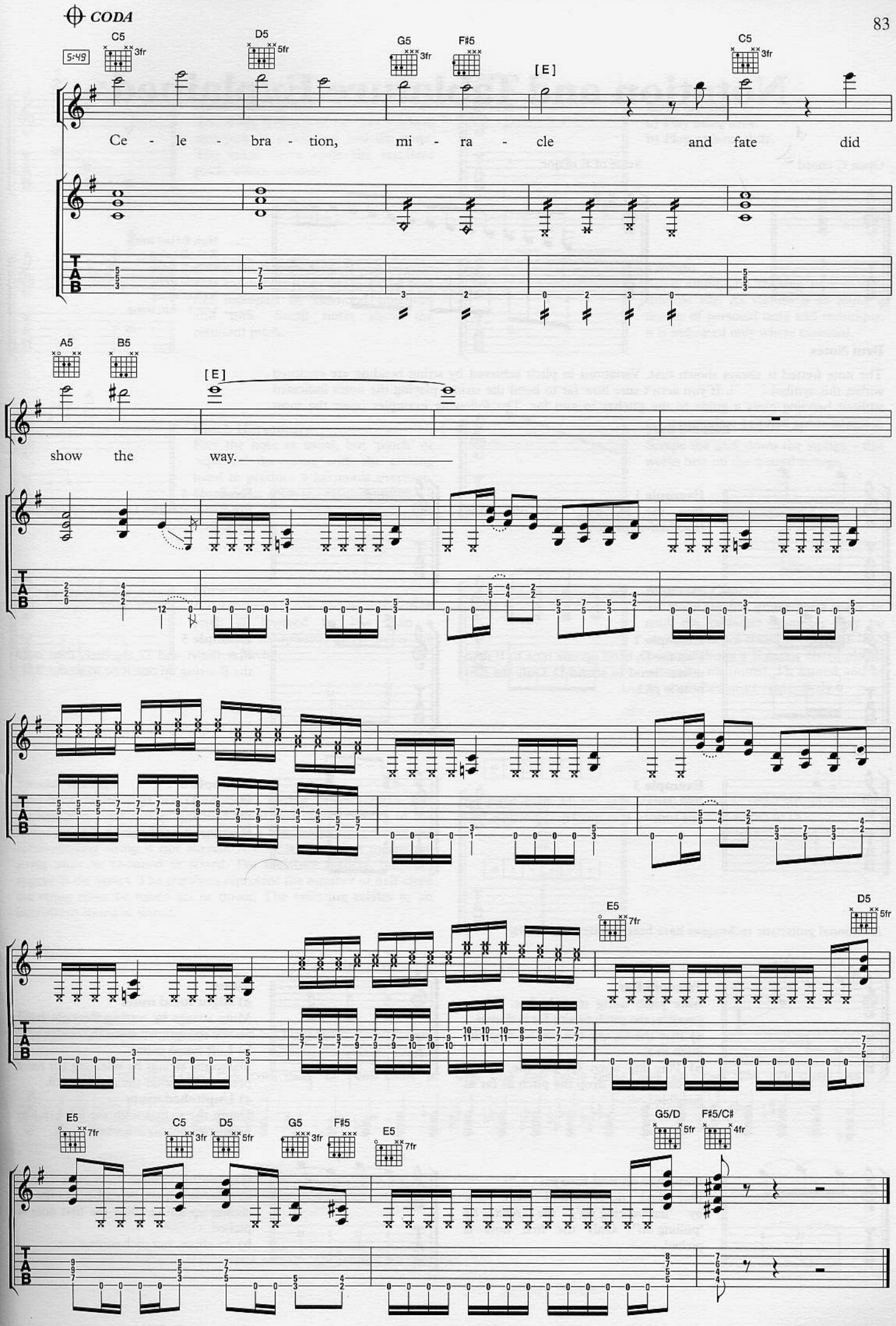

E5
7fr
4:01
4:08
D5
5fr
8va
D#5
6fr
E5
7fr
8va
4:15
D5
5fr
D#5
6fr
E5
7fr
8va
D5
5fr
D#5
6fr
E5
7fr
8va
D5
5fr
TAB


D♯5
6fr
E5
7fr
8va
D5
5fr
D♯5
6fr
E5
7fr
T
A
B


4:41
D5
5fr
4:55
5:01
E5
7fr
D5
5fr
E5
7fr
C5
3fr
D5
5fr
G5
3fr
F♯5
T
A
B

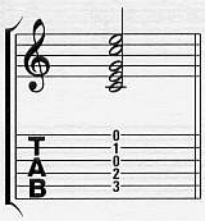

E5
7fr
F♯5/C♯
4fr
G5/D
5fr
D5
5fr
E5
7fr
F♯5
G5
3fr
E5
7fr
D5
5fr
T
A
B


E5
7fr
B5
C5
3fr
D5
5fr
B5
G5
3fr
F♯5
1.2.
E5
7fr
3.
E5
7fr
D.S. al Coda
Fell a -
T
A
B

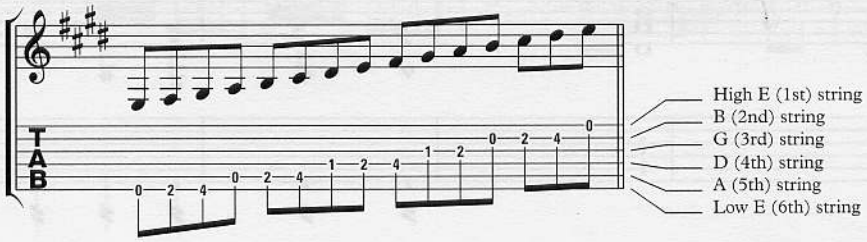

CODA
5:49
C5 3fr
D5 5fr
G5 3fr
F♯5
[E]
C5 3fr
Ce - le - bra - tion, mi - ra - cle and fate did
A5
B5
[E]
show the way.
E5 7fr
D5 5fr
E5 7fr
C5 3fr
D5 5fr
G5 3fr
F♯5
E5 7fr
G5/D 5fr
F♯5/C♯ 4fr
TAB

Notation and Tablature Explained

Open C chord

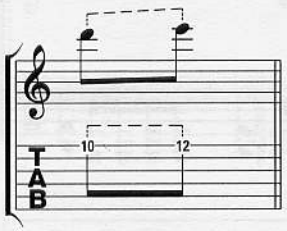


Scale of E major

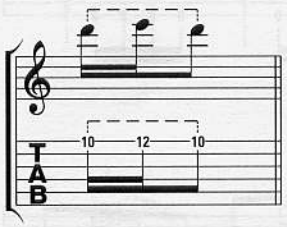


Bent Notes

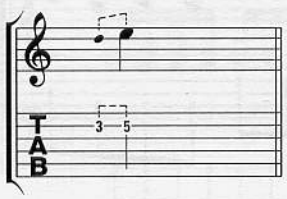
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol ⌐ ¬. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



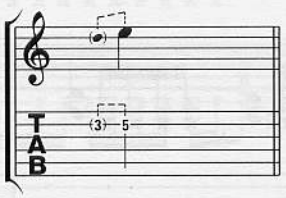
Example 1
Play the D, bend up one tone (two half-steps) to E.



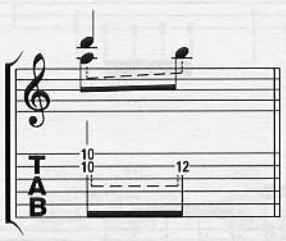
Example 2
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



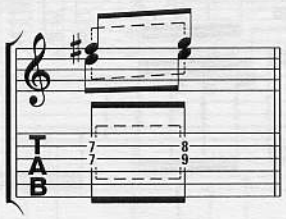
Example 3
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 4
Pre-bend: fret the D, bend up one tone to E, then pick.

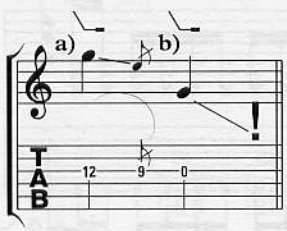


Example 5
Play the A and D together, then bend the B-string up one tone to sound B.

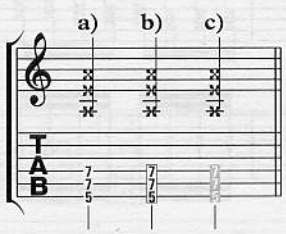


Example 6
Play the D and F♯ together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

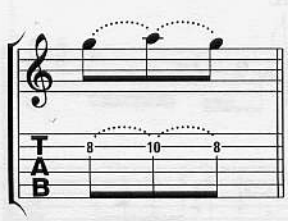
Additional guitaristic techniques have been notated as follows:



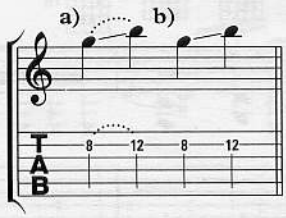
Tremolo Bar
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



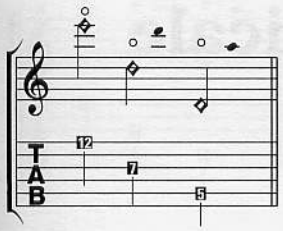
Mutes
a) Right hand mute
Mute strings by resting the right hand on the strings just above the bridge.
b) Left hand mute
Damp the strings by releasing left hand pressure just after the notes sound.
c) Unpitched mute
Damp the strings with the left hand to produce a percussive sound.



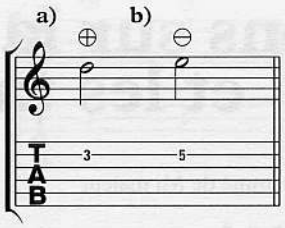
Hammer on and Pull off
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



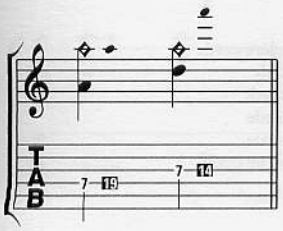
Glissando
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.



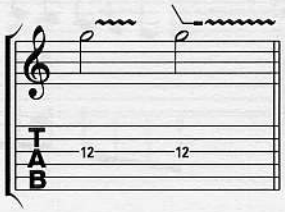
Natural Harmonics
Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



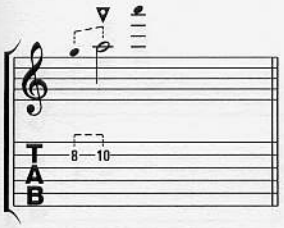
Slide Guitar
a) Play using slide.
b) Play without slide.



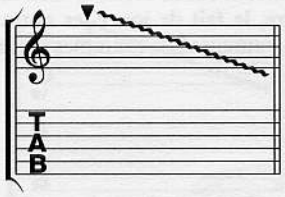
Artificial Harmonics
Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.



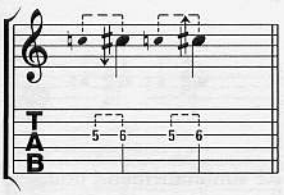
Vibrato
Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



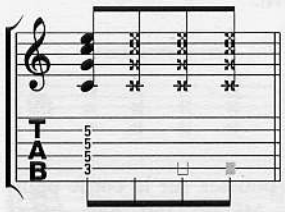
Pinch Harmonics
Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



Pick Scratch
Scrape the pick down the strings – this works best on the wound strings.

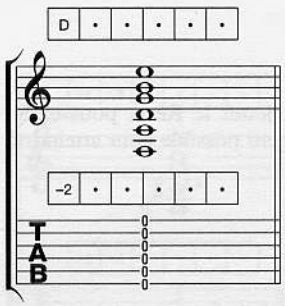


Microtones
A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.



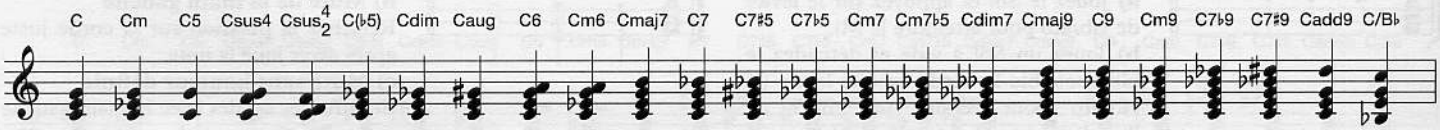
Repeated Chords
To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming
The following chord naming convention has been used:



Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

Where it was not possible to transcribe a passage, the symbol ~ appears.

Deliberately Limited Preliminary Prelude Period In Z

Push Falling Higher Hey Lord!

Don't Spit On My Mind Revelation Time

I Can A Handful Of Pain

Lavdate Dominvm Midnight Sun

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